



CHURCH MUSIC  
IN THE  
METROPOLIS

CHARLES BOX



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# Church Music

## in the Metropolis:

Its Past and Present Condition.

WITH NOTES

(CRITICAL AND EXPLANATORY),

BY

CHARLES BOX.

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“Walk about Zion, and go round about her; tell the towers thereof; mark ye well her bulwarks, consider her palaces; that ye may tell it to the generation following.”—PSALM *xlvi.*, 12 and 13.

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# CONTENTS.

|                   |   |
|-------------------|---|
| PREFACE . . . . . | 1 |
|-------------------|---|

## CHAPTER I.

|                                                                          |   |
|--------------------------------------------------------------------------|---|
| PSALMS, HYMNS, AND SPIRITUAL SONGS—RELATIVE MERITS OF POETRY AND MUSIC . | 7 |
|--------------------------------------------------------------------------|---|

## CHAPTER II.

|                                                                   |    |
|-------------------------------------------------------------------|----|
| RISE AND PROGRESS OF THE PSALTER—INTRODUCTION OF HYMN BOOKS . . . | 21 |
|-------------------------------------------------------------------|----|

## CHAPTER III.

|                                 |    |
|---------------------------------|----|
| BOOKS OF PSALMS AND HYMNS . . . | 45 |
|---------------------------------|----|

## CHAPTER IV.

|                                                                |    |
|----------------------------------------------------------------|----|
| CHURCH MUSIC IN THE METROPOLIS—INTRODUCTION OF THE ORGAN . . . | 66 |
|----------------------------------------------------------------|----|

## CHAPTER V.

|                                                                         |    |
|-------------------------------------------------------------------------|----|
| WESTMINSTER ABBEY—ITS PAST AND PRESENT MUSICAL SERVICES—CHAPELS ROYAL . | 88 |
|-------------------------------------------------------------------------|----|

## CONTENTS.

### CHAPTER VI.

|                                                                                     |     |
|-------------------------------------------------------------------------------------|-----|
| THE TEMPLE CHURCH, ST. PAUL'S CATHEDRAL,<br>THE CHARTERHOUSE AND INNS OF COURT, &c. | 105 |
|-------------------------------------------------------------------------------------|-----|

### CHAPTER VII.

|                         |     |
|-------------------------|-----|
| CITY CHURCHES . . . . . | 122 |
|-------------------------|-----|

### CHAPTER VIII.

|                                     |     |
|-------------------------------------|-----|
| CHURCHES OUTSIDE THE CITY . . . . . | 170 |
|-------------------------------------|-----|

### CHAPTER IX.

|                                                              |     |
|--------------------------------------------------------------|-----|
| THE PSALM CHANT—PLAIN, FIGURATIVE, AND<br>CANTICLE . . . . . | 197 |
|--------------------------------------------------------------|-----|

### CHAPTER X.

|                                                                               |     |
|-------------------------------------------------------------------------------|-----|
| PSALMODY—ITS ANTIQUITY AND INTRODUCTION<br>—EARLY ENGLISH COMPOSERS . . . . . | 209 |
|-------------------------------------------------------------------------------|-----|

### CHAPTER XI.

|                                          |     |
|------------------------------------------|-----|
| THE ANTHEM AND CHORAL SERVICES . . . . . | 228 |
|------------------------------------------|-----|

### CHAPTER XII.

|                     |     |
|---------------------|-----|
| THE ORGAN . . . . . | 243 |
|---------------------|-----|

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## ERRATA.

Page 57, For "New *Metre* Hymnal" read *Mitre*.  
„ 105, For "Organ of the Temple" read *Origin*.

## P R E F A C E .

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**W**HATEVER may be the thought entertained respecting the health and condition of our Metropolitan churches by sedate and quiet supporters of the same, or the broader ideas of the more pronounced and outspoken, certain is it that within a circle of half an hour's time-distance from St. Paul's Cathedral there are hundreds of churches in which public worship is performed, at least one day in seven, to attentive congregations—many of them very large. Doubtless there may be a numerous class of persons who, from that kind of ignorance which is the negation of all moral virtues, demur *in toto* to this preliminary statement as a coloured fib: But there is another, quite the opposite in point of education and social standing, almost as incredulous with regard to the aspect of the seventh day in the City. Blinded by prejudice, or having eyes directed solely to one object, viz., material wealth, their best energies, both of body and mind, are directed to “improvements” so called; and, whether upon the surface of the city or below it, if a church—no matter how venerable for associations or admirable for structure—stands in the way, it is declared useless, and doomed to removal. Another section of the community, though professing religious ideas, has but little faith in the stability of the Church of England itself, and, consequently, cannot admit of progress in any shape. Nevertheless there are tens of thousands who from experience

know better. Notwithstanding the many shades of opinion now existing with regard to strength or weakness, its growth, at all events, is far more rapid than that of any other section of the Christian community. Historians differ in opinion, sometimes widely on trifles, but valuable facts are stable. Sooner or later they reveal their influence and proclaim their power. A single truth may be endowed with sufficient potency to go the round of the universe, or walk the circles of the heart; useful whether in the boundless sphere or the narrow. How often has a mere touch from the pencil of truth changed the whole complexion of a misty picture. Whether this essay may assist such an end remains to be seen.

The services in the City are certainly not so uniform as may be desired. This is owing to the latitude claimed by the Ordinary, the character of various parishes, and the changeable surroundings of a district. It is often remarked that scarcely any two neighbouring churches use the same psalm or hymn-book, or adopt precisely the same order of service. In some instances it is regarded as remote. There is too much of truth in this averment, and the enemies of the Church endeavour to make capital out of incongruities when they run short of other material.

So long as human nature is what it is, such a stupendous institution as the Church of England must, like all other material things, get out of order, through a deficiency of care and watchfulness. For neglects of any kind the acknowledged custodians must expect to be censured; neither ought they to look for quarter from the host of foes by which they are surrounded. There is nothing new in attacks from without, but less danger is to be apprehended here than from false friends within. The solid, majestic citadel, that for ages has repelled the

pitiless visitations of shot and shell, may be shaken to its very foundation by sap and mine, and these apparently silent operations are what all true lovers of the Church in the present day have most to guard against.

With the varieties of ritual, however, the poetry and music of the Church form a very considerable ingredient, and it is to this portion of it that the subjoined pages are chiefly if not wholly devoted. So great has been the advance of music in general during the last half century that its claims on religious services could not be withstood. If anything, the Church ought to lead the way of improvement. The "*arte divine*" was conferred on man by his Maker to praise Him, and, according to the faculties possessed, man is bound to exercise and mature them, *i.e.*, if he can comprehend the dignity and value of his privileges, and the responsibilities attendant upon neglect. As a matter of course, the diversities of ritual, already alluded to, carry with them a diversified programme of music. In some instances this preponderates, and in others it seems to struggle for the barest existence. Among the causes assigned for these differences are pleaded the conflicting views of those entrusted with Church management on one hand, and on the other the want of material support. Some churches can maintain highly efficient choirs, while too many go in for number rather than ability. Better this than none at all. The time has passed for either the old or new version of the psalms in metre, and the hideous interpretation of them on instruments, fitting rather for the parade or orchestra than places of public worship. One instrument is now appointed to lead, and all the worshippers are invited to follow.

It is not intended to enter upon an elaborate disquisition here respecting the merits of any particular theory

of music adopted in the various services, as some of them are far too elaborate to be easily grasped by the general reader. For success in church worship the cultivation of congregational singing cannot be too much enjoined. King David regarded "PRAISE in the congregation" as one of the strongest bulwarks of Zion. It is so still. No one can over-estimate a power which, like this, is difficult to conceive and grasp. Oftentimes it operates silently as the dew upon the mown grass, leaving nevertheless indelible traces of its influence. In some cases it asserts a force quite alien to the notions of the destroyer of edifices, specially dedicated to the service of the Most High. The potency of Praise can frequently be witnessed in the service itself. Prayer may be audible or silent, without manifest emotion. The preacher may expend a large amount of theological scholarship and subtle reasoning upon the unravelment of some mysterious text in the inspired volume, without leaving a thought to stir the chambers of the listener's soul. But the recital of a melodic psalm, a quickening hymn, or a really spiritual song is often endued with such an electric power that the world lying within is upheaved at its entrance. Poor people, as well as rich, have souls for music, and can appreciate it if afforded at the right opportunity. The gleaners for the treasury know that their efforts are not altogether sensational, as some folk would make believe. With the heart open, the purse is not sealed, and hence the Church receives some necessary support for its maintenance. This is neither a fancy sketch nor a thing uncommon, seeing that it is one of the things for which song and verse were intended, praise its fruition.

Probably there is no city under the sun capable of presenting so severe a contrast of bustle and stillness, of noise and quietude, of hurry and leisure, as the City of

London between the sixth day of the week and the seventh, or, conversely, between the seventh and the first. It must be witnessed to be realized. But what a glorious sight does a summer Sunday morning present to a visitor from the surrounding neighbourhood or elsewhere. How easily and undisturbed may he "walk about Zion," and what glorious objects arrest his attention in the shape of lofty "towers," upon whose summits the rays of the sun seem to fasten. More than this, how solemn and sublime are the deep tones of the organ, heard at short distances; and, above all, the jubilant voices of multitudes assembled to keep holiday. If praise is not one of the strongest bulwarks of the Church, the writer hereof has missed his path. But he feels confident, the more carefully the service of song is promoted in the sanctuary the stronger will be its bulwarks. As every ascription of praise to the great Creator has a recording angel, every congregation should strive to emulate each other in the soul-inspiring practice of sacred song. For this, among other reasons, the remarks in the subjoined pages are embodied for "the generations following."

The City is approached through the now imaginary gates of that renowned relic of antiquity, the "Temple;" thence to the most colossal structure of the modern ecclesiastic, situate at the top of Ludgate Hill. Wondrous pile, indeed, is that dedicated to St. Paul! towering far above any other of its kind in the kingdom, and looking down, as it were, upon a prolific family of churches settled within sound of its own deep-toned service bell. None of these have been unheeded.

For the sake of condensation, and the avoidance of a ponderous volume, which would defeat the motive for which it was written, the orbit of the "Metropolis" has

of necessity been extremely limited. Only here and there a church outside the City could be selected, and this chiefly on account of some peculiarity of ritual, or historic fame. The Abbey has been chosen as a leading object, out of respect to its antiquity. Other places of worship, honoured by age or possessing an individuality of character, are next noticed—variety sufficient, perhaps, to portray every lineament worthy of note in an undefinable complexion.

One thing the reader is kindly requested to bear in mind, viz., that the following pages have been written in order to correct the many absurd misstatements respecting the real condition of music in our churches Now. To carry out this, visits have been made to all the churches in the City, and a considerable number “over the border.” Results are given in chapters specially devoted thereto. A mere glance at the contents table will show that the records in question date from the Reformation, and are brought down to the present time with as much brevity as prominent events will fairly admit of. Had any such work as this professes to be appeared hitherto, the volume now produced would not have been written, printed, or published under the title of “Church Music in the Metropolis,” or, in fact, any other. Would it were worthier!

*Camberwell, February 10th, 1884.*



## CHAPTER I.

---

### PSALMS, HYMNS, AND SPIRITUAL SONGS.

YOUR Grace\* may note, from tyme to tyme,  
That some doth undertake  
Upon the Psalms to write in ryme,  
The verse plasaunt to make:  
Have thought it good now to recyte  
The stories of the Actes †  
Even of the twelve, as Luke doth wryte,  
Of all their worthy factes.—  
Unto the list I do not ad,  
Nor nothing take awaye,  
And though my style be gros and bad,  
The truth perceyve ye may.—  
My callynge is anothe waye,  
Your Grace shall herein fynde  
My notes set forth te synge or playe,  
To recreate the mynde.

CRISTOFER TYE, *doctor in Musyke*, 1553.

The prior claim of Poetry—State of Literature previous to the time of Caxton—Meaning and definitions of the words “Psalms, Hymns, and Spiritual Songs”—The Songs and Music of William Tans’ur—Relative merits of Poetry and Music—Psalm-singing in the 3rd and 4th Centuries—The Reformation and its effects upon Church worship.

**A**SSUMING the aphorism that “music is the handmaid of poetry” to be as true as it is trite, nothing can be fairer than to give the latter priority of notice even in cases where both

\* Edward VI.

† First 14 Chapters.

are closely intertwined. The birth of poetry—coeval with creation—manifested itself in Eden ; thence through all the cycles of time down to the present day. It has formed so material'a feature in the interchange of thought and sentiment of man, that language itself would become inane without it. Not that music lacks the badge of antiquity, seeing when the foundations of the earth were laid, "The morning stars sang together," says the patriarch Job ; and the service of song to the Creator has been continued ever since, and will continue till the unresting journey of the earth shall by the Almighty's fiat be brought to a standstill.

With respect to poetry and music, the order is suggestive enough to the narrowest capacity, although in these days of rapid locomotion things often assume odd features through using the wrong handle, and thus beginning at the wrong end. Haste often displaces reflection. Even literature is pursued with too much hurry and fret. Hence obscurity usurps the domain of clearness, and confusion of order.

To come, however, into closer quarters with the subject under review, it may be well to refer to the state of literature in this country before Caxton and the printing press were heard of. The great wave of barbarism spread over England during the Middle Ages was not congenial to the development of knowledge ; in fact, except to a few, the mists and sha-

dows of ignorance covered the nation as with a funereal pall. The fearful restraints, even of thought, by a ruling of the Catholic priesthood, reduced every mental effort to their crushing control. No sooner, however, was literature relieved of its swaddling bands, and thought enlarged into a shape of expression, than the taste for knowledge grew with amazing rapidity. The poetic element asserted a position in a variety of forms, rudimentary and unrhythmical certainly, but possessing withal the germs of vitality. The Psalms of David afforded a fine opportunity for the practice of changing blank verse into measure, and thus they soon became a rich treasury of knowledge, and the fount of instruction for those who wished to draw water from such a well.

Before proceeding farther it may be judicious to examine the meaning of the word "PSALM." Nearly all our lexicographers trace it from the Greek *psallo*, which signifies to *touch sweetly*, because with the voice was joined the sound of some musical instrument—or "a song on some holy subject."

Now, as this word and its plural are mentioned about fifteen times in the Old and New Testaments under various circumstances, Scripture readers will be justified in asking whether these definitions are not too narrow.

Not much deep thought is needed in reading the son of Jesse's enduring book to discover that some are

based on mournful themes ; others jubilant. Some are composed in token of thankfulness, others breathe complaint. Some are prophetic, others assume the character of prayer, and no inconsiderable number glow with praise and thanksgiving. In proof thereof let the following texts be examined.

“Then David delivered first this Psalm,” 1 Chron. xvi.

“Take a Psalm and bring hither the timbrel,” Psalm lxxxix. 2.

“How is it? . . every one of you hath a Psalm,” 1 Cor. xiv. 26.

The Levites placed Jeshua and his brethren over the Psalms of thanksgiving, Neh. xii. 8.

“Make a joyful noise to Him with Psalms,” Psalm xciv. 2.

“David himself saith in the book of Psalms,” Luke xx. 42.

“All things must be fulfilled which were written in the Psalms concerning Me,” Luke xxiv. 44.

“Speaking to yourselves in Psalms and hymns,” Eph. v. 19.

“Admonishing one another in Psalms and hymns,” Col. iii. 16.

“Is any merry? let him sing Psalms,” James v. 23.

It is evident that the Psalm preceded the music with which it was accompanied. This may be seen

from the headings given to the 4th, 5th, 9th, and 12th. The Hebrew words there chosen are by some considered as instruments of music, or first words of some song, or to denote the subject of the Psalm. Thus, *Maschil* always denotes instruction (Psalm xxxii.). *Michtam*, the precious or golden nature of the Psalm. *Neginoth* signifies a harp of eight strings (Psalms iv. and lxi.). *Nehiloth*, wind instruments (Psalm v.). *Shiggaion*, to be sung with a diversity of tunes. *Mahalath*, the name of a tune or instrument, &c. &c. Whether the titles of the Psalms be of Divine authority is a matter of opinion among the learned in such matters. With them let it rest.

Among the writers in the book of Psalms, King David claims a prominent position. Considering the age in which he lived he was also a musician of eminence, and in all probability adapted melodies to some of his own compositions. Nothing is, however, definitely known on this subject. As to the "measure," the same silence is observable as in the case of his mother, whose name and lineage is a blank in Jewish history, although his father comes in for a full share of notice. Of his early training in literature all is conjecture; nevertheless, he was born a poet, and his prose is universally acknowledged to be of so solid and sublime a nature that it will stand the test of ages upon ages till Time itself expires.

The word *HYMN* is derived from the Greek *hymnos*,

a religious song or ode—a spiritual song or psalm. Among native poets it is regarded pretty much in the same light. Spenser calls it “an encomiastic song, or song of adoration to some superior being.” Milton goes a little farther and defines it as “praise with song ; worship with hymns.” Such definitions would not satisfy St. Augustine, who, asking himself what a hymn means, answers the question thus, “Hymns are the praises of God with song—hymns are songs containing the praise of God. If there be praise and it be not God’s praise, it is not a hymn. If there be praise and that God’s praise, and it be not sung, it is not a hymn. To constitute a hymn, then, it is necessary that there be these three things—praise, the praise of God, and song.” This opinion, coming from so profound a theologian in an age when metrical hymnody in the Western churches is said to have begun, embodies much that is entertained upon the subject at the present time by Christians who are thoughtful as well as devout. Not a word is mentioned respecting hymns in the pages of the Old Testament ; four times only in the New, and in two of these the marginal reading substitutes *psalm* for hymn.\*

Some writers trace the origin of the hymn to heathen nations who used it in praise of their false

\* See Matthew xxvi. 30, and Mark xiv. 26.

deities. Afterwards it was introduced both into the Jewish and Christian churches, and regarded as a synonym to the words, "song, canticle, or psalm." Others broadly assert that the hymn sung by Christ and His disciples after having supped for the last time, was one of the psalms the Jews used to sing after they had eaten the Passover. These hypotheses must be taken for what they are worth, which probably, to the thinking mind, are not much.

Little, if any, opportunity is afforded at the present day of judging the merits, either in a literary or poetic sense, the hymn of a remote past. David, though dead, yet speaks for himself in the Psalm, but where is the hymn or the author of one, his parallel?

Some writers on the subject maintain the difference between psalms and hymns to be simply this. A psalm was anciently set to instrumental accompaniment (Psalm lxxxi. 2), while the self-same composition without this aid was the primitive definition of a hymn. By degrees the word Psalm became appropriated for respectful distinction's sake to the inspired songs of David and others recorded in Scripture, while succeeding pieces formed on these elevated models, but written from time to time as occasion served by inferior believers, obtained the appellation of hymns.

The Spiritual Songs or Odes, mentioned by St. Paul, have also been regarded in the light of human com-

positions, merely such as those of Prudentius, Beza, Grotius, Witsius, Vida, and many others, whose devout productions may be denominated "Odes or Songs" at large because they admit of much latitude and variety, and often fraught with doctrine, exhortation, and instruction in righteousness.

In Queen Elizabeth's "Instruction to the Clergy, (1559), the following passage occurs. "For the comforting of such as delight in music, it may be permitted that in the beginning or in the end of Common Prayer, either at morning or evening, there may be sung an hymn, or such-like song, to the praise of Almighty God, in the best melody and music that may be conveniently devised; having respect that the sentence of the hymn may be understood and perceived." \*

SPIRITUAL SONGS are those whose elements are spiritual, illustrious, noble, and divine, in contradistinction to the earthly, false, fulsome, and lascivious, called, "The song of fools." The Jews had songs sung almost the whole night of their most solemn feasts, especially on the first night of the Passover.† Specimens of spirited and spiritual songs may be readily perceived in the pages of the Old Testament, and others of a plaintive cast are not difficult to discover.

\* See Sparrow's Collection.

† See Isaiah xxx. 29.

One of the grandest specimens of early Hebrew song is that assigned to Miriam after she had witnessed the cleavage of the Red Sea, so that the mighty host of liberated slaves might pass dry-shod between the lofty walls, till every hoof had escaped the Egyptian pursuer. Nor did her song cease with strains of deliverance, nay, but with a change of key necessitated by the dramatic overthrow of Pharaoh and his host, she continued even after their complete extinction. The firmament never before reverberated with such demonstrations of delight from mortal voice, and probably never will again. The song of Deborah and Barak is another triumphant spiritual poem, consequent upon the defeat of Sisera. Among the Hebrews the Canticles are held in high esteem as spiritual songs. They open with, "The song of songs, which is Solomon's." In structure their form is dramatic, and somewhat resembles those pieces which the Greeks call *Epithalamia*. They are intended to represent the Bridegroom and His Bride ; friends and companions. These songs have been sadly travestied by persons pretending poetic gifts and musical science, yet destitute of both, and, what is still worse, the meddling with a subject of great delicacy without half understanding either purport or meaning. It may seem somewhat hard to believe that men of learning should have so mistaken their vocation. Yet such has occurred, and the wonder is not diminished that mere poetasters.

should follow in the track. One instance may be cited where these songs of Solomon were put into metre and set to music by the same hand.

This was William Tans'ur, of Barnes in Surrey, born towards the close of the seventeenth century. He appears to have been so partial to Solomon that he put the whole book of Proverbs into verse and music too. Being highly satisfied with the performance, he essayed the "songs as a companion to his first effort." He challenges his critics thus,—

Audita utraque parte judica.

Hear with both ears, and then judge.

He also entitles his book, "Heaven on Earth, or the Beauty of Holiness." To these he adds hymns, anthems and canons composed in two, three, or four musical parts, "according to the most approved rules." After advancing freely on the road of self-praise he is crowned at the top of the hill by an encomiast in the following strain.

Music is now to full perfection come,  
 And all that were before, are now out-done ;  
 Thy *harmony*, O Tans'ur, doth invite,  
 Thy *verse* divine, doth give a heavenly light.  
 Thou sacred knowledge doth to us impart,  
 Thy music fills the ear, and verse the heart.  
 When both are joyned into concert sweet,  
 Then *heav'nly* harmony is made compleat.  
 Thy works when heard, do every soul inspire,

To imitate on earth a heavenly choir.  
 Thy *works*, O Tans'ur, have thee rais'd to fame,  
 And purchas'd have a *never-dying* name.  
 May *fortune* thee with happiness attend,  
 Thee safely aid, and grace thy soul defend ;  
 May'st thou be crown'd in heav'n ; with *angels* sing  
 Sweet hallelujahs to the *Heavenly King*. Amen.

It is thought that some of this composer's skeleton-looking tunes have served the purpose of adapters as models ; if so, perchance they may be living at the present day in some unrecognised guise ; with respect to his verse, however, there does not appear to have been a shred worthy of preservation. *Sic transit gloria*, &c.

Now, as psalm, hymn, and song are the foundations on which praise is built, it is clear that music stands in the second place, and poetry the first. The reason must be obvious—poetry is the most accurate interpreter of music, and not music of poetry. Without such an auxiliary, the best music heard for the first time might be said to be meaning something, without saying what. It might incline the heart to sensibility, but language would be necessary to improve that sensibility into a real emotion by fixing the fancy upon some definite and affecting ideas. This theory, propounded by many able writers in the past, is endorsed by the thoughtful and discriminating now ; notwithstanding the seeming advance of musical

science over poetic gifts. The metaphysical schools of Germany have tried hard and long to make music its own interpreter, but the outside world don't see it. Why? The finest instrumental symphony is merely an oration, delivered perhaps with the strictest propriety, but in an unknown tongue; it may affect the listener for a while, but it conveys no determinate feeling. He may be alarmed, soothed, or melted, but very imperfectly, because he knows not why. Let a singer with a soul take up some air in the composition and apply words to it. What then? He translates the oration into an understood language; all uncertainty vanishes; the fancy is filled with determinate ideas, and determinate emotions take possession of the heart. But to effect this the language ought in some degree to possess a poetic kindling, and this was far from being the case in the early stages of the Reformed Church, which, in fact, had no real poetry at all—music was in the ascendant, and words had to be fitted thereto, consequently some of the sublimest thoughts of an inspired psalmist were tortured into rhymes and versifications of the most pitiable kind, and clothed in apparel as contemptible as ridiculous. The attempts of such men as Sir Thomas Wyatt and the Earl of Surrey to put David into a new dress failed most signally. They were both gifted with a taste for poetry, but not qualified to grapple successfully with a subject which pointed to a state of things en-

tirely out of the orbit of their experience. Learning was at a very low ebb when the burly autocrat, Henry VIII., turned the existing church inside out and upside down. Poets were to be counted by the fingers on the hand, and even rhymsters were not abundant. Hence men of scant education and not very lofty social standings were of necessity called to meet a want which heretofore had not existed. The ground had certainly been prepared by German Reformers to some extent, but the soil in which the seed was to be cast was not equally genial. Nor was the style of Marot, the Frenchman, at all in accord with the sterner notions of men who fell in with the severe ritual now introduced by a nation just enfranchised and indoctrinated with new principles of religious worship.

Lest it should be supposed that psalm-singing had no previous footing in England, it is only necessary to refer to Eusebius, who says that the Christians, as far back as the second century, sung psalms in praise of Christ and the Deity, and were accompanied with instruments. In the time of Justin the Martyr these helps were forbidden, and he commends singing alone, because "psalms with organs and cymbals are fitter to please children than to instruct the church." In the third century psalm-singing pure and simple is frequently mentioned. Arius was complained of as "a perverter of this ordinance." He composed light

frothy tunes to please trifling people. "His music was admired, but it hurt the church." St. Augustine in the next century regarded it scarcely less than a crime "in certain heretics, that they sung hymns composed by human wit." It is pretty certain that the primitive Christians in all their worship cultivated the practice of psalm-singing, but the precise form of psalm and character of the music is a matter of conjecture. Without groping through the darkness of the Middle Ages for subjects of interest the labour of which would not pay for the candle, it may be as well to leap over dynasties until internecine strife culminates on the field at Bosworth. Here the flickering rays of a new state of things may be regarded as dimly visible. By degrees they were developed, and in the year 1534 Henry VIII. had an Act passed for the abolition of the Pope's power in England. From this may be dated the Reformation, and subsequently the singing of David's Psalms in metre verse.



## CHAPTER II.

---

### RISE AND PROGRESS OF THE PSALTER.

And oft conducted by historic truth,  
We tread the long extent of backward time.

THOMSON.

Success of Varied Psalm Poets in the Early Stages of the Reformation—Thomas Sternhold—His Translation of 51 Psalms—Publication of the Same—John Hopkins and his Contribution of 58—Robert Wisdome and his alarm of the Pope, &c.—William Whyttingham—His Contribution of the Nicene and Athanasian Creeds, Lord's Prayer, and Psalms—Thomas Norton and his 27 Psalms—Clement Marot, the French Versifier—George Sandys ; his Psalms, Paraphrase on Job, &c.—Edmund Spenser—Archbishop Parker and his Book of Psalms—William Hunnis and his "Certayne Psalms"—Sir William Forrest and his Fifty Psalms—New Version of the Psalms by Tate and Brady—Supplementary Hymns thereto—The Version of Isaac Watts—Introduction of Hymn Books into the Church—Their Varieties and General Adoption.

**T**HERE are few things concerning which the worship of the Church of England has been more foolishly twitted by thoughtless adversaries than its early metrical version of the Psalms.

It has braved the scoffs and jests of many a generation, and has profited so much by the persecution that at the present day this settled constitution can boast of a literature for the service of its worshippers far exceeding that of any Protestant church in the whole world. The paraphrasing of the Psalms attracted the attention of Wyatt and Surrey in the early part of the sixteenth century. But as both these scholars and poets lived in an age antecedent to that when the Reformation in England became an accomplished fact, their effusions were not adapted to the new order of things designed by the Prayer-book. A necessity arose for metre verse. Doubtlessly many tried their hands and afflicted their brains in the endeavour to establish a song-book of some sort to meet the restless demand. Men's minds needed culture now more than at any previous period of English history. It was a kind of new creation, but the means of culture were out of all proportion to the requirements, and the best productions in that crude age of literature are regarded now as little else than metrical curiosities. Nevertheless, here and there one contained the germs of multiplying thought. Cynics too often fail to allow sufficient leniency in the matter of time and circumstance; they look too closely at ugliness without duly thinking that there is scarcely an object or production of man from which some beauty in form or wisdom in thought cannot be eliminated, how un-

favourably soever it may be contrasted. Had the plough used by Adam in turning over his native earth, survived the Deluge and been placed by the side of the polished machinery now used for a similar purpose, how rude and insignificant would it appear in the eyes of the inconsiderate. Not so to others capable of perceiving that the thought embalmed in the wooden structure has never been allowed to die, but rather to be perpetuated in material capable of severer purposes in agriculture than primeval man had any necessity to grapple with.

Henry VIII. left few bequests to mankind in the shape of sacred poets, and when the time came for the services of such folk they emerged from unexpected quarters. There was no Clement Marot about the Court, as there happened to be in the time of Francis the First of France. This young man, though of lax morality, proved to be quite an adept in the art of versification. It suited his purpose to renounce ballads, fables, epigrams—translations from Ovid and Petrarch—madrigals, rondeaus, &c., for which he had been famous. Instead thereof, he put David's Psalms into French rhymes, and dedicated them to the ladies, or *Les Dames de France*, whom he had so often before addressed in the tenderest of passion or compliment. They were frequently adopted as a rational species of domestic merriment, and were the common accompaniments of the fiddle. Often the

nobility at Court would select a psalm and have it fitted to a ballad of his own choosing. The success of Marot's undertaking proved so great that the printers were unable for some time to keep pace with the demand. Such was the start of turning David's Hebrew into French verse.

Although the founder of the English Psalter differed but little in social status, both having been employed about the courts of their respective sovereigns, yet there existed a great difference in the abilities of Thomas Sternhold and Clement Marot. The former was of a serious turn of mind, ardently attached to the principles of the Reformation, and a hater of the ballads so much indulged in by courtiers. The latter had achieved his great reputation in quite another way. Sternhold hoped to check many indecencies by a metrical version of the Psalms, and he arranged and published fifty-one not long previous to his death in 1549, under the following title, "All such Psalms of David as Thomas Sternholde, late grome of the Kinges Maiestyes robes, did in his lyfe tyme drawe into Englyshe metre." \*

Little is known of John Hopkins, who assisted in the consolidation of the Psalter with fifty-eight translations—this word "translations" Thomas Warton adopts in his account of the matter. Hopkins is said

\* Of this number there are not more than five repeated at the present day.

to have been a clergyman and schoolmaster of Suffolk. Whatever his degree of learning and acquisitions of taste, his poetic abilities do not rank very high. Plenty of scope was afforded for the development thereof if possessed. His choice of measure, like that of Sternhold, was not fortunate to begin with ; Alexandrine verse being the least approach to the parallel of Hebraism. Strype says that Sternhold composed several psalms at first for his own solace, for he sat and sung them to his organ—"Which music King Edward VI. hearing, was much delighted with them, which occasioned his dedication of them to the said King."

Helpers were yet wanted for the completion of the Psalter. Among those who came forward was one Robert Wisdome, a Protestant fugitive in the reign of Mary, but who had been nominated to an Irish Bishopric in the reign of Edward VI. His contributions were not many, probably not more than half-a-dozen, among which, however, is the 104th. They appear under the signature W. K. He exposed himself to a great deal of ridicule on account of his expressed fears both of Mahomet and the Pope. He was buried at Carfax, in the city of Oxford. Dr. Corbet—a great wit and poet of some pretensions (Bishop of Norwich) who lived a century later—had the character of a satirist also attributed to him. He is reported to say, "To read the metre stuff of Tom

Sternhold and Jack Hopkins is nearly as much as I can bear, but as for Bill Wisdome I can't stand him at all." If this be so the following apostrophe written by Corbet may be accounted for.

"Thou once a body, now but air,  
Arch-Botcher of a Psalm or Prayer,  
From Carfax come,  
And patch us up a Zealous Lay  
With an old *ever-and-fer-aye*,  
Or, *all-and-some*.

Or such a spirit lend me,  
As may an Hymn down send me  
To purge my brain:  
Then, *Robin*, look behind thee,  
Lest *Turk* or *Pope* do find thee,  
And go to bed again."

Doubtlessly the best contributor among the "others" spoken of was William Whyttingham, Dean of Durham. During the reign of Mary, this ecclesiastic was an exile, and, while at Geneva, he embraced the doctrines of Calvin and Knox. He was, says Warton, a man of pure faith and unflinching zeal, to which he possessed a knowledge of music, and had a taste for poetry. To a man in his position, at such a time, these gifts were of great importance. He added freely to the Psalm list, among which the 100th, and the long extending 119th. He also versified the Decalogue and Nicene, Apostolic, and Athanasian Creeds, The Lord's Prayer, Te Deum, &c. "It was

his policy," says Warton, "to accommodate as much as possible every part of the service to the psalmodic tone, and to clothe the whole liturgy in the garb of Geneva." These compositions were sung in his church at Durham, under his own directions. His translations are distinguished by the initials W. W.

Less than thirty were now required to complete the list. Towards this number Thomas Norton supplied twenty-seven. Norton (*Archicarnifex*) was regarded as a persecutor as well as a writer. He was a barrister by profession, born at Sharpenhoe, (Bedfordshire), in 1532, and died in 1584. His translations are signified by the letter N. It is not certain to whom the letters T. C. really belong. One John Mardiley, clerk of the King's Mint, Southwark, translated twenty-four Psalms about the year 1550, but none of them were admitted into Sternhold's collection.

The entire version of the Psalms was not finished till the year 1562, when it was attached, for the first time, to the "Book of Common Prayer," and entitled, "The Whole Booke of Psalmes collected into English metre, by T. Sternhold, J. Hopkins, and others, conferred with the Ebrue, with apt notes to sing them withall."

These "apt notes" consisted of about forty tunes of one part only, and in one unisonous key, remarkable for a certain uniform strain of sombre gravity,

and applied to all the Psalms as the stanza might allow. They were supposed to belong to the list of melodies attributed to French and German musicians, and, in all probability, the famous "Old Hundredth" formed part. In fact, some writers roundly assert that this Psalm can be traced to Goudimel and Le Jeune, the early composers to Marot's Psalms. This is a matter which will be referred to again further on.

When first launched into the sea of letters—certain before long to meet with many a billow of tempestuous strife—few, if any, of the friends of the Reformation possessed of education or literary influence, were disposed to criticise very severely the poetic medley which the world were invited to look into. Nor were they disposed to ridicule its contents or wrangle about its awkward phrases. It had to be explained, for the masses could neither read nor write. Hitherto language was generally accompanied with restraint; thought and speech were fetter-bound, consequently the merits of this "new thing" required to be evolved by processes much too slow to be understood by tyros of the present day. A book of Psalms undoubtedly produced commotion, not perhaps unmixed with bewilderment, as to their general merits and utility. Time was needed to test their validity and adaptation to the wants of an enfranchised, but extremely illiterate nation. It is not intended here to laud these early versifiers beyond the efforts they

unquestionably put forth to do their best. Their unkindest critics admit their energy if they deny their skill. Very few even of the ascetic class can restrain an occasional smile at the grotesque phraseology with which their ideas were clad. But there was no help for it. They had no classic models to copy; their work was new to everybody; their subject, in many cases, a vast deal too delicate for unpractised hands; the language at command far too weak to convey the sentiments scattered so richly about David's prose into fixed spaces; in fact, the lofty imagery of the Hebrew King was altogether beyond the conception and grasp of mere versifiers. The ideas enunciated, and the language attending them, will always be objects of curiosity and inspection, subject to uncharitable criticism and deficient thought. The "emendations" to which they were subject during the first century of their existence were not always improvements, and, like many other kinds of literary cobbling, the patches destroyed the figure of the thing to be mended entirely. Not unfrequently Sternhold and Hopkins were ill-used men, because, being in their graves, they could not retort upon their commentators. Among the more conscientious of this class was King James the First of England. This monarch, it is well known, had no small opinion of his own poetic abilities, and, among other things, had a "go" at the Old Version. Considering the great

widths of circumstance and scholarship, the monarch did not equally transcend the schoolmaster. Example : Psalm xxiv. 12.

“ Why doost with drawe thy hand abacke  
And hide it in thy lappe ?  
O plucke it out and be not slack  
To give thy foes a rappe.”—HOPKINS.

“ Why dost thou thus withdraw thy hand,  
Even thy right hand restraine ?  
Out of thy bosom for our good  
Drawe backe the same againe.”—KING JAMES.

In pretty much the same fashion Sternhold gets handled by many who ridicule him for his “ meeter stuff.” There always have been artisans of that class who, in mending one hole, make two ; and there are others who are willing to award merit where none is deserved. Two examples :—

“ So I suppress and wound my foes  
That they can rise no more ;  
For at my feet they fall down flat,  
I strike them all so sore.”—STERNHOLD.

“ So I suppress and wound my foes  
That they can rise no more ;  
For underneath my feet they fall,  
I wound them all so sore.”—KING JAMES.

The following stanzas have been lauded for their poetic excellence, but the reader will find, by reference to Psalm xviii. 9, 10, that they are almost the entire contexture of the prose transferred un-

broken, and without transposition, allowing for the small deviations necessarily occasioned by the metre and rhyme :—

“ The Lord descended from above  
And bowde the heavens high,  
And underneath His feet He cast  
The darknesse of the skie.  
On Cherubs and on Cherubims  
Full roiallie He rode ;  
And on the winges of all the windes  
Came flying all abroad.”

It will be seen from the last edition of this Psalm, that the improver substituted the adjective “ mighty ” for “ all the,”—a trifle more euphonious, and that is all. Thomas Ward, in his poetical essay on “ England’s Reformation,” written nearly two centuries ago, selects a few passages from the early editions of the Psalter, and quotes them unfairly, and with all the contempt and acrimony of a vindictive literary savage and a fierce priest. These early versifiers were what they were intended to be by the priesthood to whose charge the education of the people had been entrusted. They little dreamt that such folk would prove powerful instruments in the service of a Reformed church. There was not the finish and enchantment of Clement Marot in their versification, it is true, yet far more of serious thought and propriety. Hence the French poet was shelved, while his less

ambitious brethren on this side of the Channel are still spoken of, and occasionally made use of also. If their verses are neither sung nor recited as formerly, they serve as specimens of a struggle for poetic life when the Reformation needed help in the service of song, and when there were but few helpers. No generous critic can for a moment dissociate the circumstances by which an author is surrounded and the production of his pen.

As literary effusions merely, the rough and jagged versifications of Hopkins and his coadjutors can no more be compared with the culture and refinements of a Cowley or a Pope, than the gnarled and crooked stick cut from the forest can bear to be placed side by side with the straight and polished one.

Ridicule at times may serve a good purpose. Human ambition often receives an impulse from failure and brings latent power into play. In the sixteenth century there were, as now, plenty of persons whose imaginations led them to strange dances. There were men, too, quite of a different stamp; men of great ability. Some of these turned their attention to the service of song. To them the versification then in use appeared little else than early steps in the right direction. Take, for instance, the paraphrasing of King David by George Sandys. Here was a scholar of great piety, and very considerable power as a poet. His Psalms xxi. and xcii. are no mean speci-

mens. So, too, xcix. Nos. cxxvii. and cxxxiii. have also been regarded with especial favour, although not much known to the present generation. His paraphrase on the book of Job, and translations of Solomon's Song, require to be thoughtfully read to be rightly appreciated. He died in 1644. In the same century Edmund Spenser put his hand to psalm writing. The reader may be assured of his competency for the task, though quite unable to judge of his work, as the copy was lost by his servant who preceded him on his journey from Ireland to England in the year 1598.

Archbishop Parker, the most renowned ecclesiastic of the age, also shaped the Psalms into verse during his religious exile. He finished his task in 1577, and printed a few years after with this title, "The whole Psalter translated into English metre, which containeth an hundred and fifty Psalmes. The first Quinquagene—*Quoniam omnis terre deus, psallite sapienter*. Imprinted at London by John Daye, dwelling over at Aldersgate, beneath Saint Martyn's. Cum privilegio per decennium."

This book was never published. Why? was a matter of speculation at the time, and has frequently been questioned since. The Prelate had doubtlessly a motive for withholding. According to his preface, it was printed to show the efficacy of the Psalms in metre, and in which he directs an audible mode of

congregational singing. It is supposed that he suppressed it because he saw that the practice had been abused to the purposes of fanaticism, and adopted by the Puritans in contradistinction to the national worship. Another reason given is, it would not accord with the nature and dignity of his office in the Church. Both are historical conjectures, and may be taken for what they are worth. The Archbishop had his reasons no doubt, but what they were matters not a straw to the men of this generation. In the reign of Charles I., Dr. John Wilson (companion to the King) wrote a Psalter, denominated "Psalter Carolinum." He died in 1673.

Few persons in the present day could be found hardy enough to question the taste and judgment of George Herbert as a religious poet. Yet none of his writings go the length of stigmatizing Sternhold and Hopkins. Albeit in his clerical capacity they must have been continually before him. Nor does he appear to have versified more than one Psalm (xxiii.), and although the accomplished scholar and the true poet may be readily seen in this, he makes no strain to outdo his prototype. Of writers who began the task of versification and were not able to complete their undertakings, a long list might easily be adduced if any useful purpose resulted therefrom. One William Hunnis, chapel-master to Elizabeth, selected a few out of the hundred and fifty Psalms, and put

them into tolerably fair rhymes, but as they had not the good fortune to be bound up with Sternhold and others, they soon were lost to public service. They were printed in 1550 with this title, "Certayne Psalmes chosen out of the Psalter of David, and drawen furth into Englyshe metre by William Hunnis, servant to the rhyt honourable syr William Harberd, Knight. Newly collected and imprinted." Mention also is made by Warton and others of Sir William Forrest, who translated fifty Psalms, and dedicated them to the Duke of Somerset, when Protector to Edward VI., in 1551.

With respect to chronology the translations of George Sandys are of more recent date, as he dedicates them to Charles I. in the following form. "To the best of men, and most excellent of princes, Charles, by the grace of God, King of Great Britain, France, and Ireland, Lord of the four seas ; of Virginia, the vast territories adjoining and dispersed islands of the Western ocean ; the zealous defender." Sandys did not live to witness the terrible fate of this monarch, nor much of the distractions, both in Church and State, consequent upon fierce puritanical uprisings, and the temporary rule of a Commonwealth. When order was restored and the rightful ruler of the kingdom came into possession, many reforms were needed. The whole realm had been flooded with a literature adapted to the turbulent disposition of the age, and

the Church had to smart severely from the persecutor's rage. The Psalm-book supplied mirth for drunken singers and ridicule for the semi-witted. The incongruous character of the Psalter—for so it appeared in the eyes of intelligent people—could not escape sharp criticism; there was much in its diction to excite feelings opposite to those entertained by the strictly pious portion of the community. The attempts made from time to time to remove blemishes pointed to the necessity of a total reconstruction of the book itself. It had outrun the span of its vitality. A century had rolled away since the entire version was first issued by John Day, and the tinkering by "various hands" had served rather to sharpen deformities than to hide defects. Moreover, it was growing a busy age in respect to enlightenment—John Milton was no common poet—and the dressing up of antiquated rhymes in the garb of a modern phraseology appeared in the same light as a plain Gothic edifice stripped of its antique signatures. As a further plea for discontinuance it was urged that the Psalter never received any royal approbation or parliamentary sanction, although it is said in the title page that they are set forth and allowed to be sung in all churches, of all the people together, before and after evening prayer, and also before and after sermons, and moreover in private houses for their godly solace and comfort, laying apart all ungodly songs and ballads, which

tend only to the encouraging of vice and the corrupting of youth.

Here it may be well to say that the tree of Non-conformity had struck its roots deeply into the national soil; yea, more, its branches were rapidly extending from the centre to the boundaries of the island. Strong in preachers and not weak in poets. Foremost of these stood Isaac Watts, who put the whole of the Psalms into improved verse. It was not likely that the clergy of the Church would part with the Psalter, which had been the guide and companion of a life, without making some effort to retain its place. One eminent divine made a collection of Psalms, and adapted them for every Sunday in the year. Most of these had explanatory headings. In speaking of the abandonment of Sternhold and Hopkins, he complains of the introduction of hymns of questionable religious merit. He says, "Our people had long lost sight of the meaning of the Psalms, when vital religion among us began to decay. It was a gradual decay, and went on till at last there was a general complaint against the Psalter. The wits ridiculed it; the profane blasphemed it. Good men did not defend it. By degrees it fell into such contempt that people were ready to receive anything in its room which looked rational and was poetic. Finding the Church in this position, the hymn-makers were allowed to thrust out the Psalms to make way

for their own compositions, of which they supplied collection upon collection, appendix added to appendix, and advanced to such a degree that the Psalm-Book became obsolete." The same divine further remarks, "I have no quarrel with Dr. Watts, or any living or dead versifier. I do not wish to have all their poems burnt. I speak not of private people or private singing. My concern is with the Church and its public service. Why should any hymn-maker take precedence of the Holy Ghost and thrust him entirely out of the Church, insomuch that the rhymes of a man are magnified above the Word of God, to the annihilating of it in many congregations? At the Reformation they were put into metre in several languages. The same was done in our old version, which remained in use until it was very much corrected after the restoration of Charles II. Notwithstanding all that has been said of the early versifiers, one thing is clear, they had a scrupulous regard for Scripture, and adhered so closely to it as to prefer the sense of it to mere versification. Not always smooth, certainly, and only here and there brilliant. Moreover, it comes nearer the sense of the original than any other except the Scotch." The thin end of the Hymn-Book wedge may here be clearly seen.

When, from the moribund condition of the Psalter, the "necessity" for a new version forced itself upon the attention of those in authority, Nicholas Brady, a

Doctor in Divinity, and Nahum Tate, a poet of tolerable ability, were selected for the task. This they entered upon under far more favourable circumstances than Sternhold and Hopkins. Their styles of composition were not extravagantly wide, and as they lived in a more enlightened and poetic age than that of the Reformation, they endeavoured to bring up their translations to the requirements thereof. They also kept their eyes open to the importance of good Psalm-singing, for they announced at the outset that "these Psalms are fitted to the tunes sung in churches." Directions attended these fittings, thus: "All Psalms of this version in the common measure of eights and sixes—that is, where the first and third lines of the single stanza consist of eight syllables each, the second and fourth lines of six syllables each, may be sung to any of the most useful tunes, viz., York tune, Windsor tune, St. David's, Litchfield, Canterbury, Martyrs, St. Mary's *alias* Hackney, St. Ann's tune, &c. The Psalms in this version of four lines in a single stanza, and eight syllables on a line, if Psalms of praise or cheerfulness may properly be sung as the Old Hundredth Psalm, or to the tune of the Old Hundred and Twenty-fifth Psalm, second metre. The penitential or mournful psalms in the same measure may be sung as the Old Fifty-first Psalm." Other directions were specified for those psalms of a somewhat peculiar measure, and with

which the new version is far more liberally sprinkled than the old. Writers on Church history have been far more reticent about the progress and success of the new version than of the old. The issues of the former were probably slow, and not exciting. After the 150 had been completed they were bound up with the old version, and are still to be seen thus united, not only in the folio editions of the Prayer-Book, but others of a smaller size. Dr. Brady died in 1726. He was born at Bandon, in the County of Cork, in 1659, and educated there till he was twelve years of age. He was thence sent to Westminster School, became a king's scholar, and subsequently a student of Christ College, Oxford. Four years afterwards he went to Dublin, and took his degrees of B.A. and M.A. in that university. He held preferments in Ireland, and while on a visit to England a diploma of D.D. was conveyed to him. Eventually he gave up his Irish appointments, and settled in England. He was elected minister of St. Catherine Cree (Leadenhall Street), and lecturer at St. Michael (Wood Street). Later on he obtained the Rectory of Richmond, as well as that of Clapham, both of which he held at the time of his death. In addition to six volumes of Sermons he translated the *Æneids* of Virgil, and wrote a tragedy acted at Drury Lane, 1692, an Ode for Cecilia's Day, and other poems. Dr. Busby admired his youthful progress, but Swift

ridiculed his psalm-writing in his "Remarks on Gibbs." Nahum Tate died eleven years previously. During their lifetime there was a great rage for rhyming. Hence the publication of "poems on several occasions," or by "various hands," abounded. Psalms and hymns cropped up from every quarter. Some of these productions were used on special occasions. But the phrenzy for imitating Watts gave prominence both to the psalms and hymns of the Nonconformist poet, whose real excellences dimmed to a great extent all pre-existing versifications. Among the clergy of the Church occasionally the pen of a ready writer displayed itself after the fashion of Christopher Pitt, &c. Nor was this faculty wanting among the Dissenting clergy. Hence by the twofold force of psalm and hymn the new version began to totter, though not quite to its fall. In this way, too, by slow degrees the Hymn-Book unattached to the Psalter obtained a footing in the services of the English Church, and in the course of a quarter of a century nearly displaced it altogether. At the present day these books have so multiplied that they may lay claim to notice in a special chapter.

James Montgomery, the poet, in speaking of Sternhold and Hopkins, says their Psalms have the merit of a faithful adherence to the original, but it is the resemblance which the dead bears to the living. A few nervous or pathetic stanzas may be found here and

there, for it was impossible in so long an adventure to escape falling into a better way now and then. Nearly as inanimate, though a little more refined, are the Psalms of Brady and Tate, which were honoured by the Royal authority to be sung in those churches which were disposed to receive them. But they only partially superseded their forerunners, many people preferring the rude simplicity of the one, to the neutral propriety of the other.\* Yet there are among these several passages of considerable worth, such as one could wish all the rest had been.

“Translations of the Psalms” appear to have been a tempting subject for versifiers possessing more than ordinary poetic gifts. Among such might be named Sir John Blackmore. In the long catalogue of his works there is recorded “A new version of the Book of Psalms.” They were severely criticised at the time under the title of an “Address to England’s Arch-poet.” Blackmore had previously written “Creation” and “a paraphrase on the book of Job.”

\* In a quarto edition of the “Book of Common Prayer,” still used at St. Olave Jewry, the version of Sternhold and Hopkins is bound up with the Psalms; date, 1746. So that 200 years after death both lived in their versifications.

In the Church of St. Mildred, Bread Street, Cheapside, the Prayer Book had Tate and Brady bound up with it as late as 1857, and the Hymn Book was not introduced till more than twenty years after.

“Then took his Muse at once, and dipt her  
Full in the middle of the Scripture—  
What wonders then the man grown old did,  
*Sternhold* himself he out-*Sternholded* ;  
Made David seem so mad and freakish,  
All thought him thus what thought King Achish.” \*

Another version, by the Rev. James Merrick of Oxford, failed to obtain the King's license for use in the churches. “It is only wonderful,” says Montgomery, “that the privilege should ever have been sought on the recommendation of men of learning and taste in behalf of a work of such immeasurable verbiage as these paraphrases exhibit.” Yet Merrick was an elegant scholar and no mean poet. A versifier of the Psalms certainly, but not a successful one. Many modern compilers have nevertheless made very free with him.

Respecting the number of fugitive pieces they may be fitly described by the word “legion.” These, as wild flowers by the wayside, were often collected into posies ; the good were retained, and some possessing special vitality were nurtured, admired, and had their names recorded. Magazines had their “poets' corner,” which often found a snug recess for translations of the

\* Blackmore, it should be remembered, was a staunch advocate for the Church and its principles. He often had to contend against the infidelity of the age in which he lived, especially when it appeared under gaudy and deluding colours. Bad men hated him, and bad pens ridiculed him, but Mr. Addison thought much of him. See *Spectator*, No. 337.

Psalter. Volumes, little as well as large, abounded ; and prior to the entry of the year 1800, the Rev. Mr. Turner composed and published a new version of the Psalms when he was an octogenarian.

In the year 1824 Dr. Mant, Bishop of Down and Connor, published a metrical version of "The Book of Psalms with Notes." As a commentator, this prelate obtained considerable distinction. His poetical effusions, however, do not possess any great hold upon the general memory, and "Mant's version" is seldom referred to.

One would suppose from the various handlings of the Psalms from Sternhold's time till now, that further manipulations would offer no temptation to the most polished and affluent versifier. This does not appear to be the case, as a lawyer of eminence, with a literary title to boot, has just published "a new metrical translation of the Psalter." Some of his critics point with a stern finger to Watts as his model without any probable chance of superseding the old Nonconformist D.D.



## CHAPTER III.

### BOOKS OF PSALMS AND HYMNS.

—A spark of native fire  
Excels whatever learning can acquire.  
SIR WILLIAM TEMPLE, (1650).

Words that but dazzle at the sight,  
Are born of earth, and die with time ;  
While those endued with heavenly light  
Are solid, pure, serene, sublime, ANON.

A Book of Church Hymns—A Collection of Hymns of the Authorized Version—A Manual of Parochial Psalmody—A Selection of Psalms and Hymns (Kemble)—A Selection of Psalms and Hymns for Public Worship (Cotterill)—Church and Home Psalmody—Church Hymnal—Church Psalter and Hymn Book—Church Hymns—Common Praise—Hymns Ancient and Modern—Hymns for the Church of England—Hymns for the Church on Earth—Hymnal Companion—Hymnal Noted—Introits and Anthems—Parochial Psalmody—Psalms and Hymns for the Church of England—Psalms and Hymns Adapted to the Service of the Church of England—Psalms and Hymns for Public Worship—The Book of Psalms with Notes—The Christian Psalmist—The Church and Home Metrical Psalter and Hymnal—The Hymnary :—A Book of Church Song—The New Metre Hymnal, Adapted to the Service of the Church.

*The Christian Psalmist*, or Hymns selected and original. By JAMES MONTGOMERY.

The number of selected hymns in this book of 456 pages is 461 ; original, just 100. From the time the

preface was written (1825) to the death of the editor and author, no less than seven large editions of these psalms and hymns had been issued. When the character and quality of these poetical effusions are considered, no one will wonder at the ready application of them by compilers of books thirsting for a name and acquiring it at a cheap rate. In proof hereof let doubters read "The Christian Psalmist" first, and the many other works of a kindred nature afterwards.

*A Manual of Parochial Psalmody.* By the Rev. THOMAS HARTWELL HORNE, B.D., Rector of the united parishes of St. Edmund the King and Martyr, and St. Nicholas Acons, Lombard Street. London : Longmans & Co. 1829.

Although little is known or heard of this book at the present day, it had a "run" for full thirty years, during which period forty editions were issued. Probably this success may be attributed to the paucity of competitors in the race of church hymn rivalry. One thing is certain, there was a demand for the article and Parochial Psalmody had got the start. It had also a Primate for its backer. The example, however, of adapting the poems of Nonconformists, and of cutting and patching the old psalms, generally to their disfigurement, has been followed in too many instances by far, without apology or compunction. This Manual abounds with maimed verses the very reverse of im-

provements. Perhaps Mr. Horne thought otherwise. In a portion of the preface he says, "Of the numerous collections of psalms and hymns which are already extant, many are designed for the use of particular congregations, and altogether exclude the legal or authorised metrical versions of the Psalms ; while the size and price of others necessarily place them beyond the acquisition of the poor, and some contain pieces which are applicable only to the circumstances of the devout Christian in retirement ; not to congregations. The hymns contained in this publication comprise most of those which, from their intrinsic merit, are to be found in every collection of note (including the best in the supplement to the New Version), and to these are added many others from various sources, British and Anglo-American. They are all *strictly congregational*, and they relate to the various festivals of the Christian Church." Again, "A table has been subjoined explaining the nature of the various metres, and referring the psalms or hymns to the most appropriate tunes, expressly arranged for this Manual by Mr. Thomas Henshaw, late sub-organist of his Majesty's Chapel Royal, St. James', &c., who has retained many of our finest old church melodies which have been so long familiar to the ear and delightful to the minds of devout worshippers. He has also added several modern and deservedly popular tunes of distinguished foreign masters in sacred music, the whole

of which are so arranged as to unite simplicity in style with facility of execution."

Thus much then for this Manual of Parochial Psalmody, and although once so sturdy and apparently long-lived, it is not spoken of now in the church which had Mr. Horne so many years as its rector.

*A Selection of Psalms and Hymns for Public Worship.* By the Rev. THOMAS COTTERILL.

This book made its first appearance in the early part of the present century, and ran through twenty-six editions. It consists of 220 pages, including Doxologies, and sixteen index pages of first lines and appropriate tunes. London : T. Cadell, Strand.

*Church and Home Psalmody :* Comprising the Spirit of the Psalter ; the Collects in Verse ; Hymns suggested by the Gospels for the day throughout the year, and Original Hymns. By the Rev. T. J. JUDKIN, M.A.

Here is a book of 800 pages, which the author thus describes :—"I wish it to be distinctly understood that I have had two objects in view—one embracing the service of the temple, and the other the exercise of the family and the closet, which double purpose will account for the size into which my book has swollen. I have not enriched the work with the productions of others, exquisite for beauty as these may be, partly on account of the injury I should be doing to a poet's

reputation by curtailing his compositions; in compliance with the rule I have laid down, of allowing no psalm or hymn to exceed the compass of four verses (that being the very extent of repetition which any tune will bear), and partly because I am anxious to ascertain, as a son of the Church, how far I could supply from my own resources the nutriment which her members may want, leaving it to others of a bolder wing and a wider range to cull more richly from the same field; that thus, through my example, her own labouring bees might gather honey for her own hive without pilfering from the stores of another." Fifth edition. London: Hatchard & Son, Piccadilly. 1839.

*Hymnal Noted.* Published under the sanction of the Ecclesiological (late Cambridge Camden) Society, by NOVELLO & Co. 1851.

This book has a twofold construction; the first part is fitted to ancient melodies, and the second contains additional hymns for the sake of greater fulness and variety. These two parts are combined in the complete edition, in the proper sequence for the whole course of the Church's year. The editor has availed himself of the Salisbury Hymnal and Antiphonary very freely in the selection of his melodies.

*Psalms and Hymns adapted to the Services of the Church of England.* By the Rev. W. J. HALL.

The editor of this collection says, "His leading object has been to select those portions of every Psalm which best illustrate its general subject, and are calculated to be practically useful, with such hymns as may commend themselves both to the educated and unlettered Christian." Portions of four verses only are chosen, except where the unity of the subject required an addition. To each is prefixed a descriptive heading, and the name of an appropriate tune. This book is published in 8vo, 18mo, 24mo, 32mo, and 48mo. To the octavo edition four indexes are added. London : F. & J. Rivington. 1854.

These Psalms and Hymns were published in another form by Joseph Surman, Exeter Hall, viz., a Music Book and Psalm and Hymn Book combined in one. About 200 of the best tunes are herein so constructed and bound up, as to fit the metre of any words in the collection. London : Longman & Co.

*A Selection of Psalms and Hymns*, arranged for the public services of the Church of England, by the  
REV. CHARLES KEMBLE, M.A., Rector of Bath.

This is a voluminous affair of more than 500 pages, independent of index and reference tables. It bears no date, but 1854 would not be far out of reckoning. A choice of appropriate tunes is prefixed to each psalm or hymn where a choice existed at the date of publication and was available. Dr. Wes-

ley, the organist of Gloucester Cathedral, had the arrangement of the tunes. The price of the book varies from one shilling to twelve.

Another edition was issued in 1873, to which Mr. Kemble wrote the following preface.

“During the twenty years that have passed since the publication of my ‘Selection of Psalms and Hymns, arranged for the public services of the Church of England,’ a great change has taken place in public opinion on the subject of Hymnody. A metrical version of the Psalms is no longer deemed essential to a Church Hymnal. A higher style of poetry, and a warmer tone of devotion than was once judged reverent, are now demanded; while *four* stanzas are no longer the limit within which hymns must be confined. Under these circumstances, a careful revision of the book was urged upon me. But it soon became apparent that no mere revision of, or addition to, the old book would meet the case. The construction of an entirely new book was found necessary. Hence the present volume. Its doctrinal character will be found identical with that of the former selection; while in the following respects it will be found superior:—the poetic standard is higher, and less abbreviation of the hymns occurs. Very many new hymns are added, and special sections for *Mission Services*, for *Children*, and for *Private Use*, are provided.

“Out of the treasury of Christian poetry, things new

and old have been brought; and now to God's blessing is commended this effort to assist His people, when, assembled in His house, they seek to worship Him in the beauty of holiness.

“CHARLES KEMBLE.

“*Bath, Oct., 1873.*”

*The Church and Home Metrical Psalter and Hymnal*, containing nearly 600 Psalms and Hymns, adapted for Congregational and Family Use; Edited by the Rev. WILLIAM WINDLE, M.A., Rector of St. Stephen, Wallbrook.

Observe.—There are two editions of this book, one *with* and the other *without* music. London : Routledge & Sons. 1862.

In the preface hereto, the editor deems it necessary to state that a work bearing a similar title to this was issued by the publishers nearly three years ago. “It is at their request that he has simply undertaken to remodel that book with a special regard to the requirements of his own congregation. The book is for *Church and Home Use*, and the editor believes that the contents will be found in harmony with the teaching of Holy Scripture and the Articles of the Church. A collection of 600 psalms and hymns may surely be regarded as sufficient for every purpose. The size is not inconvenient, nor the price high. For the selection of the tunes and the adaptation of hymns to

them, the editor is mainly responsible ; while for the harmony the able assistance of Mr. Cooper has been obtained. They will, it is confidently hoped, commend themselves to all who appreciate good music in the church and in the family, and will be found adequate to the requirements which the present improved taste for sacred music of a classical character happily demands. They have been selected from the best sources, both ancient and modern, excellence being aimed at rather than novelty. There is also a good collection of Chants, Responses and Doxologies." Furthermore, it is worthy of note that the paging and general index exhibit a large amount of well expended thought and care in the process of completeness.

*The Church Psalter and Hymn Book*, comprising the Psalter, or Psalms of David, together with the Canticles pointed for chanting, 510 metrical hymns, six Sanctuses, and nine Responses to the Commandments. The whole united to appropriate Chants and Tunes for the use of Congregations and Families, by the Rev. WILLIAM MERCER, Incumbent of St. George's, Sheffield. All the harmonies revised by John Goss, Esq., composer to Her Majesty's Chapel Royal, and organist of St. Paul's Cathedral. London: published by Nisbet & Co., 21, Berners Street, and Cramer & Co., 201, Regent Street. 1861.

*The Hymnary.* A book of Church Song. A very rich and rare collection, embodied in 624 pages. Published by Novello & Co. 1872.

Extract from the Preface:—

“The Editors of the Hymnary believe that no Collection of Hymns can be considered perfect or final or worthy of exclusive adoption by the Church, so long as devout men continue to pour out in humble worship fresh gifts of song and music before the feet of the Incarnate Lord. They have attempted, in the present compilation, to supply some practical wants in all existing hymn-books, which have been felt by themselves, and by many others who have communicated with them. Their work is the result of more than twenty years of hymnological study; one of them having been the compiler of one Hymnal, and joint-editor of another, which attained no mean circulation; the other, one of the original editors of the ‘Hymnal Noted.’

“The special features of the Hymnary are as follows:—More than ninety hymns are provided for the Days of the Week. A larger variety of hymns than usual is appropriated to each of the Church’s Seasons. Each Festival of the Apostles and Evangelists, as well as the Festivals of the Purification and Annunciation, has its proper hymn or hymns. The translations from the Sarum and other Sequences are, with a few exceptions, entirely new. These are valuable, as em-

bodying in exact theological language the several aspects of the cardinal truth of the Incarnation."

*Psalms and Hymns for the Church of England.* By the Rev. W. J. IRONS, D.D. Pp. 200. London: Longman & Co. 1874.

As there is something special in this book, it would be better to let the author explain himself. He says:—

"A few of these hymns have been known in various 'Collections' throughout the Church; the writer granted the use of them whenever he has been asked to do so, and nearly all are sung in the Church of St. Mary Woolnoth, most of them having been written for that and the other parishes where, during the last thirty years, he has had the happiness to minister. Some psalms, mingled with the hymns, are from a volume of manuscript translations from the Hebrew. This partial introduction here may tend to chasten our modern tone by the solemn *ethos* of the ancient dispensation ever dear to the Church. It may be some explanation of their very literal character to add that the volume of translated Psalms thus referred to is intended rather to be exegetical, and will, when completed, present, in double pages and columns—1st, the Hebrew, arranged in parallels; 2nd, a metrical English version, line by line; 3rd, a Targum, or Historical "interpretation," and a Gloss, in a Spiritual sense, from the Fathers.

"The present is the only authorized edition of the

writer's hymns and translations hitherto completed. Some have been inserted (obviously unintended for congregational use) as suggestive of devotions for special occasions. Among these may be mentioned the six on the Transfiguration (185--190). The service for the Festival (August 6) having been unaccountably lost among us, the Transfiguration of our Lord has been deprived perhaps somewhat of the prominence which its connection with the Incarnation would naturally claim, and these hymns may be a help to reflection on the whole sacred mystery. So, also, the Hymn 95 on Hexaemeron may be instanced as having its own use, and a personal Meditation (123) entitled 'Desire after God.'

"W. J. I.

"St. Mary Woolnoth, Lent, 1875."

*Hymns Ancient and Modern*, for use in the services of the Church, with Appendix. London: Clowes & Son, Charing Cross.

This is a volume containing 386 hymns, several of which are original and copyright. Index to first line.

Note.—Is it not a pity that many of the "ancient" ones were not left in the finished manner of their respective authors? Very few modern hymnists have obtained such heights and depths in poetic writing as to justify a tampering with Isaac Watts, Charles Wesley, William Cowper, &c.

There is also an edition of these hymns with accompanying tunes compiled and arranged under the musical editorship of William Henry Monk, organist and director of the choir at King's College, London. Novello & Co.

*Hymns for the Church of England.*

These are 226 in number, and like the majority of similar collections are drawn freely from the storehouses of Watts, Wesley and other Nonconformist divines and poets. The compiler of the book says, "The best endeavours have been used to make the form accord entirely with the Bible and Book of Common Prayer." London : Longman & Co. 1874.

*The New Metre Hymnal*, adapted to the Services of the Church of England. Rivington, London, Oxford and Cambridge.

In this volume there are 202 hymns selected by the Rev. William John Hall, rector of St. Clement, Eastcheap, and Canon of St. Paul's Cathedral. Respecting the merits of the book he says, "There are in the English language about one hundred hymns of the highest merit—hymns animated by a noble devotion, full of true poetic feeling and expression, and patient of an exact and complete criticism. A considerable portion of these will be found in this selection. Other hymns of less worth are included in it because necessary to the plan of the book. Hymns are of three

kinds ; objective, subjective, and descriptive. The first alone are truly and properly hymns, being occupied solely with the praise of Almighty God ; but with the example of the Psalms of David we may surely make free use also of hymns which give utterance to the passions and emotions of the human heart, and of those which describe the beauties of nature, or some striking event in sacred history. Here will be found specimens of all three kinds of hymns, a due proportion being, it is believed, preserved between them.

“ More than 200 tunes, selected with great care and admirably adapted for congregational singing, are also furnished in the hope that the work may recommend itself to those who are careful for the sense of what they sing, and may conduce to the worthy performance of praise to Almighty God.”

*Church Hymns.* A new Selection of Hymns for Church use, containing 592 Hymns.

This sub-title hardly explains the precise character of the book, which lays claim to upwards of eighty contributors, some of great eminence in the Church, and others altogether unknown in the circle of poets. The Tract Committee, who are the professed editors, say “ they have spared no effort to discover the owners of all copyright hymns, but have found so much difficulty that they desire to offer their apologies to any who have been inadvertently overlooked.” In

order to give these hymns further completeness, a selection of tunes, suitable thereto, has been entrusted to Mr. A. Sullivan. There are several editions of the hymns without music, and a copy may be purchased from threepence in limp cloth, to three shillings in paste grain roan with gilt edges.

Published by the Society for Promoting Christian Knowledge.

*Church Hymnal.* A Book of Hymns for the use of the Church of England and Ireland. Bell & Daldy. 1874.

There is no preface to this book, or clue to the editor of it. The selection of hymns (about 250) displays a sound knowledge of its fitness for the purposes intended. Several psalms are introduced by way of supplement.

*Common Praise. Psalms, Hymns, and Spiritual Songs,* for service in the Church of England. 1881. Published by the Church of England Book Society.

No less than 823 poems, great and small, are collected in this modern publication.

*Psalms and Hymns for Public Worship.*

Upwards of 300 idyls, choice in quality, and thoroughly fitted for the purpose set forth, are embodied in this volume. To meet the circumstances of the very poor, a copy can be obtained for twopence.

Others, who are "well-to-do," may invest a crown in a handsomer-looking book. Nor is this all, for those who sing by notes and wish for appropriate tunes withal can be accommodated at a moderate price.

*A Book of Church Hymns.* Published by G. P. Meaden, Clapham, 1864.

It is called a "New Edition," and purports to be a collection for the use of St. Saviour's, Holy Trinity, and St. James' Churches, Clapham, Surrey. The name of the editor does not appear upon the title-page, or elsewhere.

*Introits and Anthems,* for the use of the Service of the Church.

This book of 374 pages differs so little from other collections of Psalms and Hymns, that it barely sustains the mention of its title. London: Clowes & Son.

*A Collection of Psalms of the Authorized Version.*

Out of this collection the Chevalier Neukomm selected twenty, to which he composed music in the form of choral hymns with an organ accompaniment. These are antiphonal in form, so that the choirs may respond to each other according to the ancient Hebrew mode of singing the Psalms—"a mode," says the composer, "which is based upon the construction of the Psalms themselves." Coming from such a musician as Neukomm, one might be inclined to think that the

“setting” of these Psalms would be far too erudite and crude for general use. Not so. They abound with variety of expression, have a devotional effect, and are as fitted for a congregation as they are for a trained choir.

*The Hymnal Companion to the Book of Common Prayer.*

Here are 403 general and supplementary hymns, beside Doxologies, all well fitted to the comprehensive framework of Church Services. Many valuable hymns and translations are gathered together, affording sufficient variety to dispense with the incumbrance of books seldom or never used. Moreover, its adaptation in a pecuniary sense to the wants and means of every class of church-going people may be imagined from the forms of issue, which will enable a purchaser with a penny to possess a copy, while others of vaster means may have an annotated edition which resembles an encyclopaedia of hymn poetry, church music, and authorship. London : Sampson Low, Marston, Searle, and Rivington. 1876.

There are several editions of this work, varying in price from one shilling to fifteen.

*Parochial Psalmody.* Consisting of 142 Ancient and Modern Psalms and Hymn Tunes, forty-five Chants, &c. By JOHN Goss. Also 257 Cathedral

Chants, Ancient and Modern, with an accompaniment for the organ or pianoforte, and instructions for properly adapting the words of the Psalter to the Chant.

It is hardly just to proceed farther without mention of the "Olney Hymns,"—the precursors of the large array of Psalm and Hymn-books now in use. Tate, Brady, and Merrick were in their graves when the Rev. John Newton (*Cardiphonia*) and William Cowper set about composing a volume of hymns for the parish of Olney, where both at one time resided. The beauty of these hymns was not long bounded by the county of Bucks. ; they found their way into magazines, and other publications provided with a "poets' corner," in such a questionable way that Mr. Newton was compelled to announce the pretended authors had no other share in them beyond that of transcribers. No doubt when Mr. Newton left the curacy of Olney for the rectorship of St. Mary Woolnoth, London, the Hymns accompanied him and were used to some extent up to the period of his death in 1807. In fact, most of the early compilers of Psalms and Hymns for the service of the Church supply abundant testimony of a careful research among Newton and Cowper's pages.

Without quoting collections not so much known as the foregoing, enough has been advanced to show how complete is the divorcement between the Psalter

bound up with the Prayer Book, and the metrical verses in separate volumes. The supply of hymns is now far in excess of needs, and the reason is too obvious to require explanation, for, in the opinion of many, the manufacture of a hymn is a mere mechanical arrangement of syllables, not the flow of soul. Looking, however, at the origin of the Psalter, when honest Fuller says, "Sternhold and Hopkins found their work afterwards met with some frowns in the faces of great clergymen," and looking at the present condition of Psalmody, the Church of England has much reason to take heart, and smile at the sneers of an outside world, unable to understand the difficulties besetting a great task, and unwilling to patronise and appreciate the important ends in view.

Just by way of postscript, it may be well to state, that among the twenty specimens of hymn books here given, few indeed are really entitled to the claim of originality. In some shape or other they belong to a family of "collectors," with here and there just sufficient distinctiveness of feature to be recognised by a name. The idea of an appendix to the Scotch Psalter manifested itself early in the present century. This culminated in "Translations and Paraphrases in Verse of several passages of Sacred Scripture." The addenda consists of seventy-two pieces, chiefly by unmentioned authors, yet bearing a strong native resemblance to the Psalter to which they are appended. Subsequent

to this—say fifty years ago—a volume was published under the title of “Hymns adapted to public worship, intended as a supplement to the Psalmody of the Church of Scotland, and including additional translations and paraphrases of Scripture.” In the preface hereto, it is stated that many of the hymns are known to the congregation, and found to be useful for public worship. A fact easily explained, seeing they are culled not merely from Scotch poets, but from the vaster stores of Watts, Wesley, and Cowper. Each hymn has a heading characteristic of subject, and a copious index relating to the same. Also a table of first lines and other important ones, so that the reader is spared a great deal of perplexing search.

It is thus seen that a good pattern was set by these productions of the Scotch Church—one that has been useful in directing others who aim to exalt the service of song by enlarging the stores of solid, practical, and truly poetic church literature.

The Rev. Henry Francis Lyte, in the early part of the present century, wrote or edited a book entitled, “The Spirit of the Psalms.” It contains several good poems which collectors have not overlooked.

Seldom—very seldom, are quantity and quality of collected poems to be met with in equal ratios. In the great number here given the divergence is strikingly manifest. It would not be straying far from the truth to say that many of the items are

absolutely devoid of a particle of true poetry, and not a few are the products of “adapters,” who in the endeavour to climb the heights, fathom the depths, or walk the spreadings of revelation over the same ground, have given no evidence of foresight in exploring fresh tracks,—scarcely in fact a thought of sufficient attraction to enchain the listener’s ear among an array of words and phrases which consume time to glance at, and exhaust patience to survey.



## CHAPTER IV.

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### CHURCH MUSIC IN THE METROPOLIS.

Music, religious heats inspires,  
It wakes the soul and lifts it high,  
And wings it with sublime desires,  
And fits it to bespeak the Deity.  
The Almighty listens to a tuneful tongue,  
And seems well pleased and courted with a song;  
Soft moving sounds and heavenly airs  
Give force to every word, and recommend our prayers.  
ADDISON.

Metropolis defined—Its Population—Religious Sects—  
Church Music at the Reformation—Psalm Composers—  
Introduction of the Organ—The Revolution and its  
disastrous effects upon Church Music—The Restoration  
—Destruction of City Churches by fire—Their Recon-  
struction—Foreign Organ-builders invited to London—  
Playford's Essay on the State of Church Music—His  
Psalm-book—Bishop Horne's idea of Instrumental  
Music in the Church—Bishop Porteus on Church Music  
—Rev. C. J. Latrobe also—Dean Vincent—State of  
Church Music at the close of the 18th Century—Neces-  
sity for improvement—The Harmonium.

**T**HE "METROPOLIS." What is to be under-  
stood by it? Geographical boundaries do  
not always admit of easy definitions; nay,  
they are sometimes very perplexing, and open up wide

fields for discussion. How now is the word "metropolis" to be defined, which is put as a synonym for London? Certainly not as it was under the sway of the Roman Cæsar, the Saxon Alfred, the Norman William, the 8th Henry, or George the First. Since the time even of the latter, taking the City for its head, it has been sprawling in every direction, until small towns and large villages—once at a distance—are seemingly engulfed, and if this spreading-out goes on at the same rate during the next century as it has done in the past, the word metropolis will have outlived its original signification. At the beginning of the nineteenth century London was made to consist of three principal divisions—viz., the City, Westminster, and Southwark. "The latter," says an accredited historian, "is in the county of Surrey, anciently an entire morass." It has only one main street. "The City," its familiar phrase, means the trading of the town extending, with slight variations, from Charing Cross to the meridian of the Monument or the Tower; but, locally speaking, it is confined by a circle the radius of which would reach about half-a-mile round St. Paul's Church. The walls of the ancient city included a space—now in the middle of the metropolis—about one mile and a half in length and rather more than half-a-mile in breadth. The population within the "Bills of Mortality (established in 1562), and which included a circle of eight

miles round St. Paul's, was returned in 1802 at 1,050,000."

From these scant statistics a vivid imagination may find plenty of material for conjecture, without any severe mental straining.

The improved method of numbering the people, more recently in use, throws some light upon the actual condition of society in a religious sense. In the general census of 1851 the population of London was returned at 2,362,236. Of this number, on a given Sunday, 504,914 attended religious worship, comprising 276,885 members of the Church of England, 186,321 Protestant Dissenters, 36,334 Roman Catholics, and 5,374 of various other bodies.\* Although the census of 1861 was not tabulated with similarly denominational strictness, the official document revealed an extraordinary rate of progress both with reference to the amazing increase of population and the consequent demand for residential accommodation. Another decade elapsed, the pressure increased, and keeps increasing so rapidly that at the present time London, so called, is estimated in round numbers at 4,000,000. Episcopal London is now the county of Middlesex, which, small as is its area, comprises one-ninth of the population of England and Wales, and is becoming a county of streets and houses.

\* *Times*, January 7th, 1854.

Another definition of London at the commencement of the present century may perhaps help to convey a yet clearer notion of its breadth and magnitude. "What is called the 'Bills of Mortality' include 146 parishes, *i.e.*, 97 within the walls of the City, 16 without the walls, 23 out-parishes in Middlesex and Surrey, and 10 in the city and liberties of Westminster." Here, again, the old definition falls far short of the present actual magnitude of the metropolis, which every year requires a fresh mapping, so incessant is its march at all points of the compass, converting country lanes into streets and covering gardens, orchards, and pastures with wood, stone and brick.

This change of seeming solitude into that of the "busy hum of men," suggests the idea of a corresponding number of new churches. As these distant suburbs are not resorted to for the most part by the wealthy, but by classes who have little to spend beyond that necessary for the pressing wants of life, they are, so to speak, missionised by the Church, and then suitable temples are erected for the services of the same. At the present time there are upwards of 900 London churches, and several others are in course of completion. Thus much, then, in explanation of the word "Metropolis."

Very few events in English history exercised the pen of the historian of the sixteenth century more

actively than that of the Reformation. Even trivialities were frequently elaborated into matters of great moment, and trifles light as air often made to assume a gravity as ludicrous as they were unimportant. What the music of the Church was in the early stages of its new career little indeed is known. The mass of the people, uneducated as they were, could not proceed beyond a psalm, nor even grasp this till one was composed and learned. Outside the Cathedral the singing must have been of a very simple and primitive sort—merely a psalm tune without instrumental aid. The organ was a thing to be gazed at—spoken of, rather than heard, or, if heard, to be the cause of wonder. Probably more has been written about the organ of this period, than the music it was designed to assist. Conjecture, too, frequently supplied the place of fact. Hence, what one author boldly asserted was frequently denied by another, and not unfrequently compoundings of truth and error were effected by modifying the statements of each. If the condition of society be thought of, the advance made in psalm-singing during the first quarter of a century from the Reformation must have been a bold and vigorous one. Necessity produced composers of tunes and adapters likewise. Then, as now, it required but little effort to sing a psalm, especially if the powers of soul and body were resolved upon the attainment. It is said that in some of the London

churches, Este's collection of psalm tunes (1592) was to be found in every pew, and was in general use. If this be so, musical notation had reached a general acquirement, *i.e.*, to the extent of psalmody. About the same period another set of psalm tunes made its appearance with the announcement, "set chiefly for instruments," without specifying the instruments best adapted.

Dr. William Cave, two centuries ago, in his "Lives of the Apostles," refers to the singing of psalms and hymns among the Primitive Christians as "a considerable part of the Divine worship, and more immediately serviceable for celebrating the honour of God, and lifting up the minds of men to divine and heavenly raptures."

In 1599, Richard Alison, one of the ten composers appointed to "adapt the Psalms to music," announces his publication thus, "The Psalmes of David in meter, the plaine song being the common tunne to be sung or plaid upon the lute, orpharyon, citterne or base viol, severally or altogether . . . . for the use of such as are of mean skill, and whose leysure least serveth to practise." London: 1599. Folio.

About twenty years afterward appeared, "The whole Booke of Psalmes with the Hymnes Evangelicall, and Songs Spiritual, composed in four parts by sundry authors to such severall tunes as have beene and are usually sung in England, Scotland, Wales,

Germany, Italy, France and the Netherlands ; never as yet before in one volume published. Newly corrected and enlarged by Tho. Ravenscroft, Bachelar of Musicke." It contains ninety-eight tunes, of which fifty-five are in the minor key.

Henry Lawes set the novel metres of George Sandys to original airs with a thorough bass for voice or instruments. He also published, "Choice Psalms put into Musicke for three voices." Date 1648. Twenty years later an amended edition of Ravenscroft appeared under the editorship of John Playford. The "Psalms and Hymns in Solemn Musicke of foure parts on the common tunes to the Psalms in metre used in Parish Churches," known as Playford's, were issued in 1671. Also "six hymns for one voyce to the organ." Folio.

It may be easily imagined from the foregoing statements that musical science had to struggle for ages before it could lay claim to "form" as now regarded. Doubtless the singing was with much spirit though deficient in understanding. Musicians, too, even of a moderate type, were very varied in character. Some suitable instrument was felt to be needed. By slow degrees the organ, humble in structure, found a way into the church, yet not without opposition and misgivings on the part of the severely orthodox reformers, who regarded it as a relic of Roman Catholic worship, and because the organ was, as they said, planned or

built by ecclesiastics. This puritanical spirit, which had long been “nursed to keep it warm,” displayed itself in a very marked manner in the year 1644, when an ordinance was passed in the House of Lords, establishing a new form of Divine worship, in which no music was to be allowed, but plain psalm-singing—that no organs should be suffered to remain in the churches—that choral books should be torn, and that the cathedral service should be totally abolished. Some idea of the devastation which ensued may be gathered from a book published in 1647, entitled “*The Country’s Complaint, recounting the sad events of this unparalleled war.*”

“At Westminster the soldiers of Westborne and Caewood’s companies were quartered in the Abby Church, where they brake down the rayl about the altar, and burnt it in the place where it stood ; they brake downe the organs and pawned the pipes at severall ale-houses for pots of ale. They put on some of the singing-men’s surplices, and in contempt of that canonicall habite, ran up and down the church ; he that ware the surplice was the hare, the rest were the hounds.” This, however, was a mild freak, when compared with others in different parts of the kingdom, sad to say.

“At that time there was no king in Israel, and every man did that which was right in his own eyes.”\*

\* Judges xvii. 6.

Happily the reign of destruction closed on the Restoration of the Stuart dynasty to the English throne, but the losses sustained by years of misrule required a generation to restore. Nor was this sufficient with respect to London, for what the despoiler left the fire consumed. Ecclesiastical historians relate with terrible exactness what rapid havoc the flaming intruder made among churches of every form and size. It "licked them up as dust in the streets." Of the ninety-eight parish churches within the walls of the city, eighty-five were burnt down, and thirteen unburnt; fifty-three were rebuilt, and thirty-five united to other parishes. The fire consumed just as many parish churches as there were hours from its breaking out to its extinction! Strange, yet true.

A new city arose on the ruins thereof, but not as by the wand of a magician. Nor until the reign of Anne did the rebuilding of churches present many features of progress. As a matter of course, music made but little stride; although in some cases great exertions were manifest to keep pace with necessity. For instance, the organ in St. Paul's Cathedral, which cost £2,000, was formally opened on the 2nd of December, 1697, although the Cathedral itself was not entirely finished till 1715. Other instances of a similar character might be cited were it necessary. Dr. Burney says "the difficulty of procuring organs upon short notice seems to have been greater than

either performers, or music to perform." It was ascertained, however, that some of the old ecclesiastical instruments had been sold to private persons, and others but partially destroyed. These were obtained and patched up till better times came. Nearly half a century elapsed from the Restoration before many of our city churches were supplied, and, to effect this, organ-builders from Germany were invited to settle in London; foremost among whom were the renowned Bernhard Schmidt and Renatus Harris, who were previously to some extent known in London by their works as well as by name.

As Dr. Burney speaks more of the numerical force of organists than of their ability to operate properly upon the organ, he left others to express their opinions respecting the same. Some of these were ludicrous enough, although all revealed some element of mean curiosity, if not of bad musical taste. The following is doubtless truthful, and reflects the age:—

"Many of our church musicians being related to the theatre, have introduced into their voluntaries a sort of music quite foreign to the design of church services, to the great prejudice of well-disposed people. These fingering gentlemen should be informed that they ought to suit their airs to the place and business, and that the musician is obliged to keep to the text as much as the preacher. For want of this, I have found by experience, a great deal of mischief; for

when the preacher has often, with great piety and art enough, handled his subject, and the judicious clerk has with utmost diligence culled out two staves proper to the discourse, and I have found in myself and in the rest of the pew good thoughts and dispositions, they have been all in a moment dissipated by a merry jig from the organ-loft.”\*

Owing to the wild statements of many ephemeral writers on the subject of Church music during its early periods, it is quite refreshing to fall upon such a man as John Playford, born in 1613, and died at the ripe age of eighty. He lived during the reigns of five monarchs, and through the rule of a Commonwealth. He was essentially a musician, and a prominent one, considering the time in which he lived. For the general rectitude of his life he was honoured with the appellation of “Honest John Playford.” Although the rage of fanaticism might and did deface sacred edifices, destroy organs, burn “prick song-books,” and wed frivolous melodies to solemn words, it could not stamp out the recollection of the solid and appropriate psalm, nor quench the desire of increasing the number. Playford had to regret that the national vicissitudes had damaged the music of the Church, and on this account he set about an amendment. He says : “ In our late forefathers’ days (upon the restoration of our Church in its primitive purity

\* *Spectator*, March 28, 1712.

and discipline) it was that some holy and godly men brought the present use and manner of singing psalms into the public service of our Church, following herein the examples of the *Reformed churches in France and Germany*. But time and long use hath much abated the wonted reverence and estimation it had for about 100 years after this Establishment." He then goes on to speak of his own designs thus, "I have composed all the musical tunes in three parts, viz., *cantus*, *medius*, and *bassus*. The Church tune is placed in the treble part, which is the *cantus*, with the *bass* under it, as most proper to go in voice and instrument together, according to Holy David's prescription (Psalm cxliv. 9). And since many of our churches are lately furnished with organs, it will also be useful for the organist; and likewise for such students in the Universities as shall practise song to sing to a lute or viol." Now as this book continued fresh issues up to nearly the middle of the eighteenth century, its popularity and intrinsic worth may be judged of thereby. Playford was brought up in London as a music publisher. Tate, the Poet Laureate, wrote an elegy on his death, which Purcell set to music.

The eloquent and elegant Bishop Atterbury, remarking on the state of Church music in his day (1713-1722), endorses Playford's view of it, and says, "There is no better method of combating the mischievous effects flowing from the abuse of music than by apply-

ing it to its true and proper use. If the men of the world rejoice in the object of their adoration, let the children of Zion be joyful in their King." Bishop Horne supports the propriety of instruments to aid the voice, and says when the beloved disciple was in spirit admitted into the celestial choir he not only heard them singing hymns of praise, but he also heard the "voice of harpers harping upon their harps." He then asks "why that which saints are represented as doing in heaven, should not be done, according to their skill and ability, by saints upon earth? or why instrumental music should be abolished as a legal ceremony, and vocal music, which was as much so, should be retained? Can any good reason for this be assigned?"

Dr. Porteus, Bishop of London, in a charge to the clergy of his division (1790) said, "There is a point to which I would beg leave to call your serious attention, and that is the improvement of our parochial psalmody. This most pleasing and affecting part of Divine Service is now (through a large part of the kingdom at least) rendered almost totally useless to the Church of England, where, on the contrary, one should expect to find it in its highest state of perfection. But from this it is a great distance indeed. In country parishes this is generally engrossed by a select band of singers, who have been taught by some itinerant master to sing in the worst manner a most

wretched set of psalm tunes in three or four parts, so complex, so difficult, and so totally devoid of true harmony, that it is altogether impossible for any of the congregation to take part with them ; who, therefore, sit absorbed in silent admiration, or total inattention, without considering themselves in any degree concerned in what is going forward. In London and a great part of Westminster this business is in a great measure confined to the charity children, who, though they exert their little abilities to sing their Maker's praises in the best manner they can, yet for want of right instruction to modulate their voices properly, almost constantly strain them to so high a pitch as to disgust and offend the ear and repel, instead of raising, the devout affections of the hearers ; and it is generally a contest between them and the organ which shall be the loudest and give most pain to the ear."

Doubtlessly many of the objections to instruments in the church gallery at the periods referred to, arose from the unfitness for the service itself, and the incompetency of the performers to handle them as they ought. Where choirs thus formed did not exist the pitch pipe and strong-lunged precentor were the leading agents. Nor was the effort of this functionary of a very distressing nature, as a couple of psalms generally constituted the musical programme of either a morning or evening service.

The Rev. C. J. Latrobe did much by his compositions as well as by his writings to improve the character of sacred music towards the close of the last century. In all his compositions he has shown the great and important use to which music should be applied. His taste was grounded upon the simple yet majestic modulations and the rich harmonies which characterize the psalmody of the Lutheran and Moravian churches. During a long residence in London at a time when the organ was becoming the only instrument, and the singing as yet cold and tame, Mr. Latrobe's writings led to the correction of neglects and abuses, which stood in the way of progress. No great difficulty was ever experienced in finding organists, but it was not quite so easy to obtain in one and the same person a musician qualified for the important and diversified duties attached to the office. Often the shortcomings of the organist were traceable to the tyranny and hard-fistedness of the clergy, and this sin of his brethren received but scant mercy from his pen. Latrobe's "Selection of Sacred Music," first published in 1806, is still a book alluded to with respect and treasured with care.

Cowper, though the friend and companion of the Rev. John Newton, was at times unsparing in his lash with the clergy. In one of his moods he finds fault because "a pastor of renown,"\* closes his Sunday

\* "Progress of Error," line 24.

at home with exercises upon the harpsichord, and infers therefrom that his flock have leave to dance down the sun. Admitting, as the poet does, that priests have "cares," what better antidote than "to quaver and semiquaver them away?"

Both friends and foes of the Church have left on record statements of its drowsy condition before and at this period of ecclesiastical history. Extreme bitterness and painful regrets are among their striking characteristics. 'Tis quite true, "while men slept the enemy came." Cowper said also,

"The priest whose office is with zeal sincere,  
To watch the fountain and preserve it clear,  
Carelessly nods and sleeps upon the brink,  
While others poison what the flock should drink." \*

The musical portions of an ordinary Sunday service were in the majority of cases of a very dreamy cast. Few city churches were without organs—some of stupendous magnitude and capabilities, but in far too many cases there was lacking a competent performer upon them. The reason for this is not a problem requiring much mathematical knowledge to solve. Old Thomas Mace once stupidly said, "Anybody who can pulse a psalm tune is good enough for an

\* Practically this elegant poet knew little of the world; he was a recluse, and in matters of religion sensitive to a painful degree.

organist." Hence interest, economy, and ignorance combined, assisted too frequently in placing a performer at an instrument upon which he was totally disqualified to operate. 'Tis true there was usually the form of a trial, but no man of position and ability would "go in" where the issue was predetermined, and if otherwise the salary altogether out of proportion to the service rendered. By degrees choirs fell away, and children in the livery of charity attire occupied places previously filled by a large admixture of adults. Low salary and next to no talent stood in the way of the equitable and praiseworthy. Hence church music became a by-word, and psalm-singing too frequently a jest. In some churches where the organist had advanced beyond the Mace qualification, the psalms were garnished with preludes and interludes, but at very few places did the singing possess the vitality so essential an ingredient to successful public worship. Some aver that it was not a musical age, and that the clergy were the least musical of the age. Be this as it may, the clergy came in for a large share of blame for the degraded state into which this part of the service had fallen. In some cases artful adaptations of operatic airs found a way into the church on account of their prettiness, and the sacred was at times allied to the frivolous, and the holy to the impure. No wonder that by degrees the character of true psalmody became tainted, and the

most inspiring portion of the English church worship degraded. Be it observed, the organist was not the only person to be blamed for this. He, in all probability, had to discharge the bidding of others. There were those he did not dare offend, and others he would be proud to please even at the cost of higher obligations and more important ends.

Dr. Vincent, Dean of Westminster, (died 1815), in his considerations on parochial music says, "The use of music is to rouse and animate the affections, to warm the heart, to relieve lassitude and luke-warmness in devotion; to carry our praise, adoration, and thankfulness to the throne of grace, and to exhibit a service upon earth conformable to the ministry of angels in heaven." The Dean then proceeds to remark with concern, "That part of our duty is performed in such a manner that it is an object of disgust, instead of being a rational delight and edification." This he attributed to the indolence or backwardness of the congregation, "which restrains them from joining in this part of the service, and has introduced a remedy worse than the evil. I should imagine the clergy in general lament the existence of a select band in the gallery, whether composed of untaught children straining their little voices out of tune, or of a rustic party singing without voice or knowledge of music."

Notwithstanding the reproaches of ecclesiastics high in authority, and other guardians of the interests

of the Church, the musical caravan moved with a laggard pace. Here and there a few fitful attempts were made to jog along, but indifferently at best. Outside, the shafts of criticism, in ridiculous forms, were continually flying abroad, some with an aim and some without. Thus wrong parties were often assailed, wrong motives charged, and wrong methods adopted for the furtherance of a long desired and much needed improvement.

But the time for all such trifling was drawing to a close. Its knell was sounded by divisions in the Church itself. Split into parties by ritualistic practices, each turned to music as a most important bulwark, and in a very short time this power manifested itself to a surprising extent. Both vocal and instrumental talent were sought out. The handful of meal soon began to leaven the lump. In all great changes, however, dangers will creep in, and unless watched soon multiply. Just so in this case. Music here and there was carried beyond its proper limits for a Church of England service in far too many instances, while in others held with a tighter rein, yet exhibited a too frequent tendency to aim at the grandiose rather than the simple and more serviceable. Clergymen of the old school looked upon the surpliced choir and anthem books as intruders, and the singing-desks more the object of attraction than the pulpit. But the deeply thoughtful portion of churchmen who regard music

as an assistant less than a principal, discovered the greatest force of all to lie in congregational singing. Large numbers of people go to church confessedly to have their ears charmed by professional vocalists. These, however, are unstable, and the Church finds in such very shadowy supporters. Now-a-days the elements of music are understood by the multitude, children are taught to sing as part of a national school education, and the way by which these advantages are furthered is the extra attention necessary for part-singing in the service of the sanctuary. This is amply repaid by the solid help it affords the Church, and 'tis to this as a bulwark the clergy of the present day are evidently directing their thoughts and energies. "Let us not sleep as do others," is an exhortation calculated to stimulate all who wish to keep well ahead in the race of usefulness, and if the object of pursuit be beyond reach of attainment, the labour is not entirely lost. This may be witnessed in many ways. The extraordinary advance in church building during the last thirty years in the metropolis and its neighbourhood has no precedent in history. At one time the consecration service of a new church was an "event." Now it is an affair of such frequency as to excite little, if any, surprise. Nevertheless very few of these sacred edifices have been reared without much thought and effort. As a matter of course, the musical services necessary were not lost sight of, from

the date of the foundation-stone to the completion of the building. In many cases, however, the means for purchase of an organ could not be compassed. What then? There could be no return to the instrumental aids of bygone days, when such a helpmate as that of which the harmonium is capable was unknown. Here was the help needed, if not for permanence, invaluable under stress of circumstances and its applicability for the music of the church. After all that has been said and written in favour of the Harmonium as an adjunct to the vocal services of the Church, it can only be regarded as a substitute for, not a rival of, the organ. Its very genius and construction must ever keep it far below the level of its renowned prototype. Many persons think otherwise. The harmonium by its cheapness steps into the place that ostensibly belongs to the organ simply because the latter defies the resources in hand. Various indeed have been, and still are, the attempts to enlarge, contract, adapt, and simplify the king of instruments so as to meet the requirements of the age, and not a few have been successful; notwithstanding this, let it be understood that no amount of skill and ingenuity exercised in the disposition of costly materials can ever make cheap that which requires a great outlay to produce. As a matter of finance an organ is sometimes a weighty affair, demanding consideration; an harmonium is disposed of briefly, notwithstanding its

capability of essential service. Many churches possessed of organs are furnished with an harmonium also, for the purpose of psalm and chant practice. Thus both wealthy and poor congregations are benefited by this unobtrusive and cheap instrument. Moreover, in these days, when the branching tree of musical knowledge is rapidly extending itself and taking deep root, no difficulty need be apprehended in procuring competent performers for the purposes required. Those sickly sentimentalists who demur to female performers on the organ can surely have no such qualms respecting the harmonium ; if so, they are more the objects of pity than of censure.



## CHAPTER V.

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### WESTMINSTER ABBEY : ITS PAST AND PRESENT MUSICAL SERVICES.

“Where music dwells  
Lingering and wandering on as loth to die,  
Like thoughts whose very sweetness yieldeth proof  
That they were born for immortality.”

WORDSWORTH.

Early notice of the Abbey as Thorny Island—Erection of the first Temple, which Sebert overthrew and built another—Early mention of Church Music—Flourishing condition of the Christian Church until plundered by the Danes—A New Pile erected at Westminster under the direction of Edward the Confessor—Great alterations made by Henry III.—Henry VII.’s Chapel added to the Abbey—Henry VIII. erects it into a Bishopric, but Mary restores the Abbot—Elizabeth converts it into a Collegiate Church—Development of Music during the Tudor Dynasty—Great changes consequent upon the Reformation—Great Composers—The Organ and Choir—New Organ—Daily Services—Funeral and Special Services.

**C**ICERO, in writing to Atticus respecting the invasion of Britain, says, “It is universally known that not a scruple of silver is to be found in the whole island, nor are there hopes of any

acquisition, except slaves, among whom I suppose you will not expect to find either musicians or men of learning." This broad idea is not, however, free from error; for among the Pagans there must have existed men of considerable enlightenment in matters of science, as their ruined temples show; but of their skill in music it must be owned the present generation know about as much to-day as the Roman orator did nearly 2,000 years ago. While some writers have attempted to palliate Druidical worship, others have enlarged upon the horrors of the music which accompanied the sacrifice of human beings, without attempting a clear idea of what the music consisted. On the extermination of the Druid, there followed what was called the "planting of the cross." This was accompanied with shocking cruelties. Concerning the erection of early temples for Christian worship, ecclesiastical writers seem to have been but scantily acquainted, and all that is known respecting the site of Westminster Abbey is furnished by one Flete, a monk, who describes it as a "terrible place," overrun with thorns, and called "Thorny Island." Another writer says that King Lucius, on his conversion from Paganism to Christianity, built a temple there. Then a long array of ages has to be accounted for, with events of some kind. Speculation comes to the rescue, and the void is filled up with improbable fiction, and ill-founded conjecture, calculated only, it would seem,

to amuse those pleased with fabulous narrations, among which the story of St. Peter's visit from heaven in the character of a patron saint was as conspicuous as it was silly.

Another historian converts the building into a "Temple of Apollo," which Sebert, King of the East Saxons, overthrew, and erected on the site a Christian temple.

Here it is necessary to observe that Sebert was the first Christian king of the East Saxons, and in his reign, about the year 610, the first church that was ever built in London rose in honour of St. Paul by the direction of Ethelbert, King of Kent. Two years afterward the Abbey Church at Westminster was built by order of Sebert. After his death his three sons re-established Paganism, and this produced confusion which lasted many years. Music had somehow gained a footing in the church, for it is stated that Heddi, a monk of Canterbury—patronised by Wilfred, Bishop of Hexham—was "eminent for his skill in church music." He died in 720. And again, "Acca, successor to Wilfred, wrote theological treatises and was skilled in the science of church music," which was then extremely fashionable. Furthermore it is said of Bede, called the Venerable, that he not only wrote on theological subjects, his more immediate province, but also on grammar, arithmetic, astronomy, natural philosophy, history and music.

On the dissolution of the Heptarchy in 827, it was thought that the union of the Church under one temporal ruler would be a national benefit. The event did not deviate from these expectations. But the flourishing state of the Church was impaired by the invasion of the Danes, who were Pagans, and who not only made a practice of plundering and burning churches and monasteries, but committed the most inhuman acts of cruelty on the clergy, many of whom they massacred with barbarous triumph. When Edward the Confessor came to the throne (1042), in compliance with the interpretation of a dream, he erected a new pile at Westminster, and endowed it. Henry III., less than two centuries after, pulled down the greater part of it. The present edifice is in a great degree the pile he rebuilt. Henry VII. built the chapel which bears his name, and is contiguous to the Abbey, at the expense of fourteen thousand pounds money of his reign (1500). His son Henry VIII. erected the Abbey into a Bishopric, which continued about nine years. The Abbot was restored by Queen Mary, but in the following reign this foundation was dissolved, and Elizabeth made it a collegiate church of a dean and twelve prebendaries.

Barren indeed are the flights of centuries respecting the events of the Abbey generally ; but as regards the state of its musical performances historians of all kinds

are provokingly silent.\* Little is known of Cathedral music during the Plantagenet, Lancaster or York dynasties. It develops itself freely in the House of Tudor, and records—sufficiently dependable for reference and quotation—abound. From that time to the present its grand and mighty career has not suffered through want of composers, and for which all generations of Cathedral music-lovers ought to admit a debt of gratitude.

The Reformation not only changed the character of religious worship, but it had to supply a want heretofore not existing. Singing was to be forthwith regarded as an essential element in the new order of things, and, in a variety of forms, the human voice was to be attuned to praise. Christopher Tye had to adapt himself to the changing accidents of Church music which existed during four reigns. Farrant, Marbeck, and Tallis died in 1585, the 27th year of Elizabeth's reign. Bird (properly spelt Byrde) died in 1623, and Orlando Gibbons two years afterwards (James I. and Charles I. respectively); Humphrey Pelham 1674, Michael Wise 1687, and Purcell 1695 (Charles II., and

\* A large map of London and its vicinity may be seen in the Chapter House, Westminster, dated 1565. In this the "minster west" is quite out of town, and has anything but a cheery look about it. So that nearly 1,000 years must have passed away without improvements at all commensurate with such a lapse of time.

William and Mary respectively); Dr. Blow 1708, and Dr. Croft nearly twenty years later (Anne and George I.); Dr. Maurice Greene 1755 (George II.); Dr. Boyce 1779, and Dr. Cooke 1793 (George III.).

To these, if necessary, might be added a long list gifted with the inventive faculty, either as singers, composers, or organists, whose names posterity will not "willingly let die." Nor must it be said that the sapling planted in the reign of a queen 300 years ago exhibits the slightest symptoms of decay in the reign of another queen, not an atom less illustrious than the daughter of Henry VIII. In fact the growth has become so vast and sturdy, that it attracts the attention of the whole world of Protestant worshippers. Nor this alone, for composers gifted with anything like musical capacity are unceasingly emulative to add to its gigantic proportions, if only a branch, a twig, or even a leaf.

Millions of people now living might, perhaps with truth, say they have seen Westminster Abbey, and yet what an insignificant proportion can bear testimony to what they have witnessed, over and above the "curiosities" in this stupendous temple, and even these in so hasty a manner as to leave on the mind little more than a misty notion of their character and objects. It can hardly be denied, however, there is one thing that attracts the attention of, so to speak, all who come within the reach of its influence, viz.,

the choral portion of the service daily performed, and who have the faintest appreciation of sacred music. Notwithstanding the grand array of composers' names fastened to the walls of the building, to indicate how from age to age they have contributed to the services anthems and psalmody which awaken the echoes of this hallowed temple, the thoughtful visitor is more forcibly impressed with the awe-inspiring truth, "He being dead yet speaketh."

The organ was originally built in 1730 by Schneider and Jordan. During the time that Dr. Cooke was organist, the instrument was enlarged, and in the year 1828 considerable alterations and additions were made. Twenty years later it was entirely reconstructed and divided, the great organ being placed on the south side of the screen, and the swell on the north, the choir organ over the doorway leading from the nave into the choir. The thirty-two feet pedal diapasons were laid horizontally along the screen, and the claviers put cross-wise behind the choir organ. Some of the old pedal pipes were made available in reconstructing the instrument, which contained thirty-two sounding stops.

Another important change occurred about the year 1864, when the Pneumatic action was applied, and the instrument tuned to equal temperament. Within seven years, six stops were added to the solo organ, viz.:—Open Diapason, Tuba Mirabilis, Bourdon,

Orchestral Oboe, Harmonic Flute, and Vox Humana. It is now being re-erected at the two extremities of the screen, having been completely rebuilt and enlarged by Messrs. W. Hill and Son, so that, when finished, it may be regarded, in nearly all respects, a new instrument, retaining only the thirty-two feet pedal pipes, and others made originally either by Messrs. Hill or Schneider. In completeness of mechanical contrivances of all kinds, it will have few, if any, rivals in this country. The organist will be seated at a separate console in the centre of the screen, from which he can, with ease, obtain a view of his choir below, while the various organs are distributed in different places north and south of him, but so arranged that he can hear the full effect of each manual to great advantage. All connections between the console and the sound-boards, as regards draw-stops, manuals, and pedals, are by means of tubular pneumatic action.

There are eight reservoirs in immediate connection with the sound-boards, receiving wind at various pressures from the main bellows, situated in a vault in the cloisters, and driven by a gas engine. The air from these bellows is conveyed into the Abbey by three iron pipes, passing under ground, and extending to a distance of about sixty feet.

The topmost canopies of the cases north and south will, when complete, reach to the triforium of the

church; for the present no cases will be provided, the Chapter having expended all available funds upon the mechanism and pipes, while several private individuals have also most generously contributed considerable sums with a like object.

The following is the scheme of stops as now carried out:—

# **GREAT ORGAN, CC to A.**

|                               | Feet. |
|-------------------------------|-------|
| 1 Double Open Diapason ... .. | 16    |
| 2 Open Diapason, No. 1        | 8     |
| 3 Open Diapason, No. 2        | 8     |
| 4 Open Diapason, No. 3        | 8     |
| 5 Hohl Flute ... ..           | 8     |
| 6 Principal ... ..            | 4     |
| 7 Harmonic Flute ... ..       | 4     |
| 8 Twelfth ... ..              | 3     |
| 9 Fifteenth ... ..            | 2     |
| 10 Mixture, 4 ranks ... ..    | —     |

## **REED SOUND-BOARD**

(heavier pressure of wind).

|                          |    |
|--------------------------|----|
| 11 Double Trumpet ... .. | 16 |
| 12 Posaune ... ..        | 8  |
| 13 Clarion ... ..        | 4  |

# **CHOIR ORGAN, CC to A.**

|                         |    |
|-------------------------|----|
| 14 Bourdon ... ..       | 16 |
| 15 Open Diapason ... .. | 8  |
| 16 Dulciana ... ..      | 8  |
| 17 Keraulophon ... ..   | 8  |

## **Feet.**

|                            |    |
|----------------------------|----|
| 18 Lieblich Gedacht ... .. | 8  |
| 19 Principal ... ..        | 4  |
| 20 Nason Flute ... ..      | 4  |
| 21 Harmonic Gemshorn       | 2  |
| 22 Suahe Flute ... ..      | 4  |
| 23 Bassoon ... ..          | 16 |
| 24 Cor Anglais ... ..      | 8  |

# **SWELL ORGAN, CC to A.**

|                            |    |
|----------------------------|----|
| 25 Double Diapason ... ..  | 16 |
| 26 Open Diapason ... ..    | 8  |
| 27 Dulciana ... ..         | 8  |
| 28 Salicional ... ..       | 8  |
| 29 Vox Angelica ... ..     | 8  |
| 30 Stopped Diapason ... .. | 8  |
| 31 Dulcet ... ..           | 4  |
| 32 Principal ... ..        | 4  |
| 33 Fifteenth ... ..        | 2  |
| 34 Mixture, 3 ranks ... .. | —  |
| 35 Double Trumpet ... ..   | 16 |
| 36 Cornopean ... ..        | 8  |
| 37 Oboe ... ..             | 8  |
| 38 Clarion ... ..          | 4  |

SOLO ORGAN, CC to A.

|                          |   |
|--------------------------|---|
| 39 Gamba ... ..          | 8 |
| 40 Röhr Flöte ... ..     | 8 |
| 41 Lieblich Flute ... .. | 4 |
| 42 Harmonic Flute ... .. | 4 |

In a Swell Box.

|                           |   |
|---------------------------|---|
| 43 Orchestral Oboe ... .. | 8 |
| 44 Clarinet ... ..        | 8 |
| 45 Vox Humana ... ..      | 8 |

TUBA SOUND-BOARD

(heavy wind).

|                          |   |
|--------------------------|---|
| 46 Tuba Mirabilis ... .. | 8 |
|--------------------------|---|

PEDAL ORGAN, CCCC

to F.

|                                      |    |
|--------------------------------------|----|
| 47 Double Open Diapason, wood ... .. | 32 |
| 48 Open Diapason, wood               | 16 |
| 49 Open Diapason, metal              | 16 |
| 50 Bourdon ... ..                    | 16 |

|                       |   |
|-----------------------|---|
| 51 Principal ... ..   | 8 |
| 52 Violoncello ... .. | 8 |
| 53 Bass Flute ... ..  | 8 |

REED SOUND-BOARDS

(heavier wind).

|                                 |     |
|---------------------------------|-----|
| 54 Contra Posaune, metal ... .. | 32* |
| 55 Posaune ... ..               | 16  |
| 56 Trumpet ... ..               | 8   |

COUPLERS.

|                    |  |
|--------------------|--|
| 57 Great to Pedal. |  |
| 58 Swell to Pedal. |  |
| 59 Choir to Pedal. |  |
| 60 Solo to Pedal.  |  |
| 61 Ditto, 8ve.     |  |
| 62 Swell to Great. |  |
| 63 Swell to Choir. |  |
| 64 Solo to Great.  |  |
| 65 Swell 8ve.      |  |

The full choir consists of 30 persons, viz., 12 men and 18 boys, but this complement is present on Sundays only or extraordinary occasions.

There are two choral services daily throughout the year, viz., at 10 in the morning and at 3 in the afternoon. Matins on week days at 8.30 are not choral. On Sundays there is generally sung a hymn from the Ancient and Modern collection, in which the congregation are invited to join.

\* There are but two other organs in England which contain a thirty-two feet pedal reed of metal, these being the instruments at Sheffield Town Hall, and at Regent's Park (lately the property of Mr. N. J. Holmes).

Among the "events" of a rarer character, but in which the musical resources of the Abbey are largely drawn upon, may be mentioned the crowning of a monarch, and the burial of illustrious men. The former happily occurs so seldom, that the pen of one and the same historian has but a faint opportunity of describing it. Death, however, is always busy among the great as among the small. The funeral services vary but little, except in the "solemn grandeur" of the vast attendances, and special characteristics of the deceased, to which some slight departure from the ordinary programme may lead. For instance, on the occasion of the funeral of Charles Darwin (April 26, 1882), the organist, Dr. Bridge, composed an anthem—as he doubtlessly thought—applicable to the peculiarities of the deceased. This being the case, Purcell, Spohr, or Handel had to give place. Just as the Westminster clock struck twelve, the Abbey choristers began to move along the nave into the choir singing, "I am the resurrection and the life," to Croft and Purcell's music. After the usual lesson came the Ninetieth Psalm, chanted to T. Purcell in G minor. Then followed the anthem. As the coffin was borne back into the north aisle of the nave, Beethoven's "Marche Funebre" was played, and when at the grave the choir sang, "Man that is born of a woman," (Croft), "Thou knowest, Lord," (H. Purcell), and, "I heard a voice from heaven," (Croft). Being de-

posited in its last resting-place, came a portion of Handel's funeral service, "His body is buried in peace, but his name liveth evermore." The return of the procession was accompanied by the "Dead March in Saul."

During the spring and summer months evening services are provided in the nave. On the occasions of a very popular preacher the whole space is often inconveniently crowded, but nearly all are largely attended. The music differs but little from that of an ordinary cathedral service, except that the power and grandeur of multitudinous chant and song are more fully realised, and as a consequence more sensibly impressed upon the minds of all who come within the range of so hallowing an influence. Example:—

## SUNDAY EVENING SERVICE IN THE NAVE.

THIRD SUNDAY AFTER TRINITY, JUNE 25TH, 1882.

|                                   |     |     |     |     |                       |
|-----------------------------------|-----|-----|-----|-----|-----------------------|
| RESPONSES                         | ... | ... | ... | ... | <i>Plain Song.</i>    |
| PSALM 119, VERSES 89-104-TO CHANT | 34  |     |     |     | <i>Crotch.</i>        |
| MAGNIFICAT                        | ... | ... | ... | ... | } <i>Arnold in A.</i> |
| NUNC DIMITTIS                     | ... | ... | ... | ... |                       |

*After Third Collect.*

ANTHEM ... "O Saviour of the World" ... *Goss.*

(From the "Order for the Visitation of the Sick.")

"O Saviour of the World, who by Thy Cross and

Precious Blood hast redeemed us, Save us, and Help us, we humbly beseech Thee, O Lord."

*Before Sermon.*

HYMN No. 9 ... .. *St. Peter* (Page 32).

How sweet the name of Jesus sounds

In a believer's ear!

It soothes his sorrows, heals his wounds,

And drives away his fear, etc.

*After Sermon.*

HYMN No. 18 ... .. *Eventide* (Page 42).

Abide with me, fast falls the eventide;

The darkness deepens; Lord, with me abide;

When other helpers fail and comforts flee,

Help of the helpless! O abide with me! etc.

Nearly 2,000 persons were present.

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### CHAPEL ROYAL, SAVOY.

This was formerly the chapel of the Hospital of St. John the Baptist in the Savoy, a palace so called built in 1245, by Peter, Earl of Savoy and Richmond, uncle to Eleanor, wife to King Henry III. It is now a precinct, or parish church, and called, but improperly, St. Mary-le-Savoy. At the Restoration of Charles II. the meetings of the commissioners for the revision of the Liturgy took place in the Savoy; twelve bishops appearing for the Established Church, and Calamy, Baxter, Reynolds, and others for the Presbyterians.

This was called "The Savoy Conference," and under that name is matter of English history. Fuller was at this time Lecturer at the Savoy, and Cowley a candidate for the office of Master.

The living, which is in the gift of the Crown, is now valued at about £300 per annum. Owing to great alterations within a few years past, the resident population of St. Mary is limited, but there is generally a crowded attendance at the chapel. By her Majesty's command the weekly offertory has taken the place of pew rents, and the income thus raised is responsible for the choir and other schools; also for the relief of poor families living within the precinct in times of sickness and distress. All the sittings in the chapel are appropriated at the discretion of the chaplain. During the Queen's pleasure every inhabitant of the precinct is, however, allowed the use of a sitting. The musical services are changeable, and bear but a faint resemblance at the present day to those adopted at other chapels of a kindred character. For example take the third Sunday evening in Lent (1883). A surpliced choir of eighteen voices. Prayers partly read and partly intoned. Magnificat, Nunc Dimittis, and Psalms chanted, in octaves, if such can be called chanting. Hymn after third collect; at close of prayers and during the offertory octaves again. The Hymnary, "a book of church song," used on the first and third occasions, and the Queen's book on the

second. The morning services are characterised by something like choral variety, and of course with increased interest to worshippers who admire good old church harmonies.

#### CHAPEL ROYAL, WHITEHALL.

Originally this was a banqueting-house, designed by Inigo Jones; a double cube exactly, being 111 feet long, fifty-five feet six inches high, and fifty-five feet six inches wide. The ceiling is lined with pictures on canvas, representing the apotheosis of James I., painted by Rubens, for which he received £3,000. This banqueting house was converted into a chapel in the reign of George I., and re-altered as at present seen, between 1830 and '57, by Sir Robert Smirke. It has never been consecrated. Service is performed regularly twice every Sunday, though not strictly after the Abbey or Cathedral fashion. The choir consists of eighteen voices. The organ, originally built by Father Schmidt, still retains some of the wooden pipes. Since his day it has undergone many improvements. It now contains four manuals and thirty-three sounding stops. Pedal pipes FFF up, with choir organ in front of the gallery.

Once a year a special service takes place here, viz., on Maundy Thursday, when the Sovereign's eleemosynary bounty is distributed to poor aged men and women. As the form of this service varies but little, one

example may serve (1883). After the absolution, &c., the 41st Psalm—Grand Chant. First lesson, 25th chapter of St. Matthew, from 14th to 31st verses. First Anthem, 41st Psalm, "Blessed is he that considereth the poor and needy" (Nares). Distribution of money to each woman; to each man shoes and stockings. Second Anthem (a prayer), "Hide not Thy face from us, O Lord" (Farrant). Distribution of woollen and linen clothes. Third Anthem, "O Lord, grant the Queen a long life;" adapted from the 61st Psalm, 6th and 7th verses, and the 132nd Psalm, 18th verse (Nares). Distribution of purses. Second lesson, 25th chapter of Matthew, from 31st verse to the end. Fourth Anthem, "Who is this that cometh from Edom?" composed to 1st and 16th verses, 63rd chapter of Isaiah, and 9th verse of Matthew, 21st chapter (Arnold). Then follow two prayers composed for the occasion, the prayer for the Queen, and so on to the end. It is hardly necessary to say that the banqueting room at Whitehall on a Royal Maundy, is not only well furnished with guests, but crowded to its utmost capacity by others anxious to witness the ceremony and hear the singing.

Note.—Considerable improvements have been made during the present year, resulting in the accommodation of 800 persons; one half of the seats are free to the public. The choir has been brought from the gallery into the centre of the chapel. The musical

portion of the service is now so adapted for congregational singing, that the visitor can lift up his voice with the choir to advantage.

#### CHAPEL ROYAL, ST. JAMES'.

The Sunday morning services here belong to the class called "fully choral," and the lay vicars of the Abbey and St. Paul's are usually engaged in the performance. The organ was a present from his Majesty, William the Fourth, and contains thirty sounding stops.

#### KING'S COLLEGE CHAPEL.

Sunday morning, November 13, 1881. Prayers intoned. A surpliced choir of twenty voices. Versicles (Tallis); Te Deum and Benedictus (Services); Psalms chanted; Anthem, "God is a Spirit;" Hymn at close of prayers. Musical responses to Decalogue varied. Nicene Creed (Marbeck). Ancient and Modern Hymn book used. Sir R. Baker's Psalter.



## CHAPTER VI.

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### THE TEMPLE CHURCH ; ST. PAUL'S CATHEDRAL ; THE CHARTERHOUSE AND INNS OF COURT.

“ — those bricky towers,  
The which on Thames' broad aged back doe ride,  
Where now the studious lawyers have their bowers,  
There whilom wont the Templar Knights to bide,  
Till they decayed through pride.”

SPENSER (1590).

“ Where through the long-drawn aisle and fretted vault  
The pealing anthem swells the note of praise.”

GRAY (1750).

Organ of the Temple—Dissolution of the Order of Knights  
Templars—Transfer to the Students of Common Law—  
Decay through length of time and subsequent Restora-  
tion—The Master of the Temple—The Choir and Organ  
—Lenten Services.

**T**HE “Temple” takes its name from the  
Knights Templars, called Crusaders, and who  
about the year 1118 formed themselves into  
a military body at Jerusalem, and guarded the roads  
for the safety of pilgrims. In time the Order became  
very powerful. In the thirteenth century they fre-

quently entertained the King, the Pope's Nuncio, foreign ambassadors, and other personages of note and consequence. On the dissolution of the Order of Knights Templars, the Temple was granted to the Knights Hospitallers of St. John of Jerusalem. These transferred it to the students of the common laws of England, in the possession of whom and their successors it has ever since remained. It is now divided into two societies, known as the Inner and Middle Temple, and the church belongs in common to both. This edifice took a long time to construct. The Round Tower (transition Norman work) was finished in 1185, while the choir (pure early English) is dated 1240.

Centuries rolled away without more alterations in the construction of the church than the gradual decays incident to time necessitated. Eventually a great deal had to be done in the way of restoration and alterations too. In the course of three years, dating from 1839, it was stated that nearly £78,000 were expended upon the choir alone. The monuments to several distinguished men, architecturally out of keeping, were removed from the arcades and compartments in which they were first erected, and placed in the triforium. Since the reign of Henry VIII. the superior clergyman of this church is called the Master of the Temple; he is constituted such by letters patent from the sovereign, and without institution or induction. The

learned and judicious Hooker was for six years Master of the Temple—"a place," says Izaak Walton, "which he accepted rather than desired." The musical service of the Temple differs slightly from that of the Abbey, unless perhaps that it is a little more ornate.

A surpliced choir of twenty are trained to a pitch of great efficiency and correctness, from the simple monotone, to the pointing of the Psalter—the diversified strains of the Jubilate, Te Deum, &c., up to the grander proportions of the more varied and awe-inspiring anthem. The hymns, in which the congregation are requested to join, are "Ancient and Modern."

Respecting the organ, a great deal has been written and said. It was built by Father Smith, in 1687. Its peculiarity consists in regard to the number of sounds contained in the octave, viz., fourteen. A writer in the "Christian Remembrancer" of 1833, says it possesses an A flat and a D sharp quite distinct from the notes G sharp and E flat. The general temperament of the instrument is the same as that of most English instruments—unequal; but the real beauty of the quarter tones is discoverable by playing in the key of E and A flat, where, in consequence of the thirds being so true, we have that perfection which cannot be met with in common organs. It gives, also, a peculiar brilliancy to the key of A and

E in three and four sharps. These quarter tones are produced by the ordinary G sharp and E flat keys being divided, crossways, in the middle; the back halves of which rise as much above the front portions as do the latter above the naturals. The old manuals had black naturals, and white short keys; but they were removed a long time ago for a new key-board. More recently the instrument has undergone a thorough overhauling, and is now tuned to equal temperament.

In the Lenten season there is usually a service one evening in the week. The music is adapted to the occasion, and thoroughly performed.

The oft repeated story about Father Smith and Harris, rival organ builders, may be thus condensed. "Both were anxious to supply the Temple with an instrument of 'quality.' Smith (Schmydt) obtained the services of Blow and Purcell to display the merits of his instrument, while Harris employed one Baptiste Draghi, organist to Queen Catherine, 'to touch his organ.' Nearly twelve months were expended in these trials. Strange to say the matter was ultimately left to the decision of the notorious Judge Jefferies who awarded the palm to Smith." The *savans* of the time considered the decision sound. Smith excelled in the foundation stops, while Harris surpassed him in reeds.

## ST. PAUL'S CATHEDRAL.

Blest pair of Sirens, pledges of Heaven's joy,  
Sphere-born harmonious sisters, voice and verse,  
Wed your divine sounds, and mix'd power employ,  
Dead things with inbreath'd sense able to pierce,  
And to our high-raised phantasy present  
That undisturbed song of pure consent,  
Ay sung before the sapphir-colour'd throne,  
To Him that sits thereon.  
With saintly shout, and solemn jubilee,  
Where the bright Seraphim in burning row  
Their loud uplifted angel-trumpets blow,  
And the cherubic host in thousand quires  
Touch their immortal harps of golden wires,  
With those just spirits that wear victorious palms,  
Hymns devout and holy psalms  
Singing everlastingly ;  
That we on earth with undiscording voice,  
May rightly answer that melodious noise.

MILTON.

The first Bishop's See—Destruction of Old St. Paul's by fire—Present Structure and the interference with Wren's original designs—The "Box of Whistles"—Removal of the Organ—Its enlargements and alterations—Daily Services at St. Paul's ; with and without Music—Sunday Services—Numerical extent of the Choir and character of the Music adopted—Special Services—Dedication Festival—The London Church Choir Association—The London Gregorian Choral Society—Sion College Choral—Spohr's "Last Judgment"—Bach's "Passion Week Music"—Sunday Evening Services—The "Music of the Bell."

AFTER Ethelbert, King of Kent, had founded the first Christian Church in London on the spot where St. Paul's Cathedral now stands, St. Augustine ap-

pointed Mellitus, a missionary, Bishop of the See, A.D. 610. This is the first instalment relating to the management of ecclesiastic matters in the metropolis placed on the historic page. What kind of erection this early temple was, neither artisan nor poet has condescended to reveal. Nor is it a matter now worth inquiring into. Many learned treatises have been written about "Old St. Paul's," and not a few beautiful drawings of its exterior are preserved to this day. Like many other churches, it fell a prey to the fiery element which nearly devoured the city itself, rather more than 200 years ago. The first stone of the present noble structure—designed by Sir Christopher Wren—was laid on the 21st of June, 1675, and the highest stone of the lanthorn in 1710. It was reared under one and the same architect; the same mason, (Mr. Street), and while one prelate—Dr. Henry Compton—filled the See. In justice, however, to Sir Christopher Wren, it should be observed that his original designs were sadly interfered with, and thus this grand edifice exhibits many blemishes and defects which cannot now be overcome. On this subject, however, so much has been written and said, that it is quite unnecessary to dilate upon the matter in these pages, which purport chiefly to notice the services of the Cathedral in the musical department thereof.

One thing, however, ought not to be kept silent, viz., the grief expressed by Wren when a gallery was erected,

at the entrance of the choir for the purpose of supporting what he indignantly called "a box of whistles," meaning the organ. This obstruction to an uninterrupted view of the whole length of the building has been removed within the last quarter of a century. The organ was built by Father Smith, in 1697. At the beginning of the present century the pitch, which had till then been very high, was lowered a semitone. In 1826 very considerable enlargements and alterations were effected, and twenty years later the whole of the available room in the case was occupied by a new swell. Since then there have been other improvements, both as regards the capacities of the instrument and the mechanical contrivances for supplying it with wind.

There are three daily services at St. Paul's throughout the year,—one at eight o'clock, a communion, and on Saints' days a celebration also at a quarter past 7 o'clock in the crypt chapel. These are without music. On all days having an epistle and gospel there is a full musical service at 10 o'clock, afternoon 4 o'clock. The Sunday morning service commences at half-past 10 o'clock, and usually occupies two hours : fully choral. The ordinary attendance in choir comprises twelve men and twenty-four or thirty boys. On Sundays eighteen men and about thirty-six boys. The Cathedral Psalter is used for pointing the Psalms, and St. Paul's Cathedral chant book furnishes the notation.

Over and above this regular supply of music for the worshippers at the Cathedral, there are meetings and performances of an extraordinary character. In the year 1873 a "Dedication Festival" was promoted on St. Paul's Day, and from that time to the present it has been continued. The music of Mendelssohn in his oratorio of that name is performed instead of the anthem, and is accompanied by a band in addition to the organ.

On a recent occasion the orchestra consisted of eight first violins, six second, six viola, six violoncello, six double bass, two bassoon, one double bassoon. Flute two, oboe two, clarinet two, horn five, trumpet two, trombone three, drum one. The solos were sung by the boys and gentlemen of the Cathedral choir, assisted by 200 amateurs in the choruses. Nor is this the only musical demonstration on a grand scale. The vast area of the dome, nave and transepts of this majestic temple is turned to admirable account by such gatherings as the Festival of the Sons of the Clergy, The London Church Choir Association, The London Gregorian Choral, The Sion College Choral, and the like. At the last festival of the Guild of the Holy Standard—a military guild—the choral portions of the service were sung by members of the London Gregorian Association. The orchestra employed on this occasion was selected from the band of the Coldstream Guards, and comprised four trumpets, four

trombones, two clarinets, two bassoons, and four drums.

Dr. Simpson, the Succentor of St. Paul's, in a recent report of musical services at the Cathedral, draws attention to the season of Advent when Spohr's "Last Judgment" is performed at a special evening service. This sublime and solemn composition, though fitted up with the most elaborate and finished orchestral accompaniments, is usually left to Dr. Stainer and the organ. With a musician and an executant of so much ability, the absence of an orchestra is scarcely felt. On Tuesday in Holy Week, Bach's Passion music is regularly performed. This is generally preceded by the *Miserere*, chanted alternately by priest and choir, to an arrangement of *Tonus Regalis*, and the latter part of the Communion Office. A double orchestra, in 1882, comprising ten first and eight second violins, six viola, seven violoncelli, seven double bass, four flutes, and eight oboes. So rapidly has this work by Bach grown of late in favour, that on the 4th of April, many persons anxious to secure seats kept possession of them for hours before the performance commenced, and at seven o'clock the only seats available were those improvised on the stone floor, close to the walls, which many females were glad to accept from fear of physical exhaustion. Although the choir only was reserved, there was no such thing as comfortable standing room from one extremity of the building to

the other for late comers. Yet, in spite of such inconvenience, the quiet, reverend demeanour of the congregation must have been highly satisfactory to those who desire that these great services should not be mere occasions for musical display, but rather offerings of the heart to Him by whose inspiration men found out musical tunes, and recited verses, in writing.

Of the value of choral associations for the furtherance of church music, it is hardly possible to speak too highly. Nor can anything be more cheering than to see our Cathedral doors open wide to admit of their varied performances. Surely by such gatherings is not only the church benefited, but the Cathedrals are popularized and utilized ; and, what is more important still, unity of song leads to unity of religious feeling, and the Church is strengthened and edified through the agency of multitudinous song. For the furtherance also of good music in Cathedrals and parish churches, some persons have suggested an enquiry into the condition of the ancient "Song Scole," primarily a Cathedral foundation for the training of choristers. In this, it is argued, music ought to take the place that science occupies in others, and should be the speciality of the institution. If Cathedral schools were well organized, *i.e.*, with special reference to their primary objects—the sons of clergymen, professional men and teachers, possessing a good voice and marked

musical capacity, might be sent to some University and pass through a course qualifying them alike for general studies and the cultivation of their special gift. On taking their degree, if their voices continued, they might return to the Cathedral as inmates of the theological college, and members of the choir, until ready for ordination. It is sheer folly to close both eye and ear to the advances and demands for large improvements in the musical services of the church. All candidates for Holy Orders are not gifted with good voices even for reading, much less with taste for music. Stronger, then, is the reason why those possessing the ordinary qualification supplemented with sound musical training, and blessed by nature with a voice rich in its inflections, should be enlisted into the services of the church. At any rate, the subject is worth being ventilated ; no harm can come from it, and some good may.

Another item, of not one whit less importance than those referred to, is the Sunday evening services. These have become, from small beginnings, the greatest gatherings in the Metropolis. The one drawback is, they are too vast for the reach of the preacher's voice to the ears of thousands. The chant and hymn may be comprehended through the combining influence of the organ. The service is usually that of the ordinary afternoon, with the exception of the anthem after the third collect. For this, a hymn is substituted, in

which the congregation are earnestly requested to join. Another hymn precedes the sermon, and at the close the vast assembly are again invited to sing. The hymns usually chosen are from the "Ancient and Modern collection," but in order to avoid inconvenience, they are printed on a slip of paper and freely distributed. It is hardly possible to conceive the real grandeur of multitudinous song when the heart of such a congregation is well attuned to praise, clothed in language and music they both understand and appreciate. Monarchs and "mighty men ere now have been melted to tears by the chorusing of charity children under the capacious dome of St. Paul, and may not the influence be as potential, and the effect heightened rather, when the psalm or hymn is voiced by young men and [maidens, old men and children?

The worthy and pious George Herbert died many years before a stone of the present cathedral was hewn. His love for the psalm and temple worship was as ecstatic as it was sincere. Church music in his day belonged to the primitive and rudimentary class, and yet a psalm would stir his soul to its inmost recesses. If the following Antiphon could be written under the circumstances of his time, what might not have been the force of thought and language on such an occasion as a Sunday evening service under the dome of St. Paul?

CHO. Let all the world in every corner sing,  
My God and King!

VER. The heavens are not too high,  
His praise may thither fly ;  
The earth is not too low,  
His praises there may grow.

CHO. Let all the world in every corner sing,  
My God and King!

VER. The Church with Psalms must shout,  
No door can keep them out ;  
But, above all, the heart  
Must bear the longest part.

CHO. Let all the world in every corner sing,  
My God and King!

Other week-day services than those previously mentioned are gradually obtaining a place in the "curriculum" at St. Paul's. A modern one is the Church of England Temperance Society. The service in April last was rendered by the choir of "the association of lay helpers for the diocese of London," under the direction of Dr. Martin, the sub-organist. It commenced with a long processional hymn, aided by brass instruments. The congregation was not only large, but able to appreciate the service, (fully choral), and with the exception of the anthem—which was too long and too elaborate for such a meeting—joined heartily in the six pieces adapted to general assemblies.

A service still more modern, and one that will never be repeated, occurred on the 3rd of June, 1882. This

was the "Dedication of Great Paul," *i.e.*, the Great Bell. The clergy of the cathedral, attended by the choir, proceeded to the triforium, a corridor above the south aisle of the nave, from which there is, at right angles to its length, a direct entrance to the bell-tower about midway of its height, on a level with the top of the landing of the first stairs. From this corridor the winding-stairs in the wall ascend to the bell-chamber. Here was a congregation of nearly 100—including several ladies—admitted by invitation. The Psalms 130, *De Profundis* ; 67, *Deus Misereatur* ; 29, *Afferte Domino*, and 150, *Laudate Domino*, having been sung, and the Lord's Prayer repeated by the congregation kneeling, the dedication was made by several prayers. At their termination, the choir sang Hymn 314 (Ancient and Modern), "When morning gilds the skies." The collect for St. Paul's Day was then read, and the service ended with the usual benediction. The great bell, pulled by ten stalwart men, boomed through the tower doorway, and vibrated through the corridor, to the evident satisfaction of the critical listeners of its tones ; the modulations of its upper partials, B flat, E flat, and G, being audible. Out-of-doors the like gratification was expressed by the populace of "the music of the bell."

## CHARTERHOUSE.

Among the benevolent institutions with which the Metropolis abounds, there is, perhaps, not one so unique as this, or carried out more fully in accord with the purposes and designs of its founder. The chapel in which the religious services are performed is a portion of what was once a priory of Carthusian monks. About 250 years ago Thomas Sutton purchased the whole estate from Thomas Howard, Earl of Suffolk, and converted it into "an hospital chapel and school-house," for the free education of forty poor boys and for the sustenance of eighty ancient gentlemen, captains, and others brought to distress by shipwrecks, wounds, or other reverses of fortune. Lord Bacon calls this "a triple good," and Fuller, "a masterpiece of Protestant English charity." The schools have furnished the world with a great number of illustrious and useful men. Sutton was a model merchant, and his vast wealth was obtained by the most praiseworthy means. He commanded a bark called "The Sutton," as a volunteer against the Spanish Armada, and in a letter of marque he took a Spanish prize worth £20,000. He endowed the hospitals and schools with fifteen manors and other lands to the value at that time of £4,490

per annum. In 1854 this rental reached £28,968, and at the present time it has advanced with much greater strides. Sutton died in December, 1611, at the age of seventy-nine. His body was embalmed, and kept in his own house till the following May, when it was deposited with great pomp in Christ Church, whence it was again removed on the shoulders of the poor to the chapel in his own hospital, where it still remains. His figure, in a gown, lies recumbent on the tomb; on each side is a man in armour erect, and above, a preacher, addressing a full congregation.

The musical services in the chapel vary but little from Sunday morning to Sunday morning throughout the year. There is a choir of ten male voices, including two adult. The prayers, psalms, responses, and Amens are read. Venite, Te Deum, and Benedictus chanted. Hymn after Third Collect, and hymn at close of prayers. Gloria before the Gospel chanted. Short organ voluntary previous to sermon. "Psalms and Hymns for Public Service" used.

#### GRAY'S INN CHAPEL.

Sunday morning, August 5th, 1883. Prayers read. Surpliced choir of seven voices. Venite, Te Deum, Psalms, and Jubilate chanted. Musical responses to the Versicles, also to the Decalogue. Hymn after Third Collect, and previous to sermon. Ancient and Modern Hymn Book used.

## LINCOLN'S INN CHAPEL.

The alterations recently made in the chapel of this "Inn of Court" seem to have so transformed its character and appearance that a regular attendant upon its Sunday services of ten years ago would scarcely recognize the old chapel. It was originally built by Inigo Jones, and consecrated on Ascension Day, in the year 1623. Dr. Donne preached the opening sermon. The music during the service does not appear to have attracted much attention, as no notice is recorded of it. On Ascension Day of the year (1883) the re-opening sermon was preached by the Archbishop of York, who from 1858 to 1861 held the appointment of preacher to the Honourable Society of Lincoln's Inn. The music selected for the occasion was well chosen, and conducted with equal efficiency. Without attempting to disparage any other similar institution, it would not be going wide of the truth to say that the musical services in this chapel—taking into account their relative strength—are not surpassed in finish and effect either in hymn, anthem, or chant, the latter especially. The choir numbers eighteen voices, of which twelve are boys.

## CHAPTER VII.

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### CITY CHURCHES.

Praise is in all her gates.

COWPER.

Ye fretted pinnacles, ye fanes sublime,  
Ye towers that wear the mossy vest of time,  
Ye massy piles of old munificence,  
At once the pride of learning and defence,  
Ye temples dim where pious duty pays  
Your holy hymns of ever echoing praise,  
Hail!

WARTON.

**I**N this section the reader is presented with an epitome of Church music practised at the present day in the City. The statements given have been arrived at by an independent path of investigation, and will bear the test of challenge, no matter how close and severe. All the City churches have been visited by the writer hereof, some more than once, and in fact every other mentioned. These not on special occasions merely, when the services are often drest out of their ordinary guise, but as they uniformly consist. Statistics very rarely come up to the standard of lively reading; they have their uses nevertheless, as "foundation stones" on which solid superstructures may be built. To the meditative

mind they often educe trains of thought which, in some form, produce beneficial results. Long standing ills, whether of omission or commission, are not usually remedied by restricted silence. They require to be looked full in the face, talked of, and judiciously attacked. Compared with any other sect in the Christian community the Church of England presents the most marvellous variety in respect to public worship. Especially so in the musical portion thereof. This is no new utterance. Calm observers naturally inquire into the reason of so much diversity. In some cases it has to be sought, while in others it is obvious enough. Thirty years ago the clergy, as a body, were mercilessly attacked as being totally ignorant of music and as obstructives in the path of its progress in the Church. Such an indictment cannot stand now. The poverty of a parish or district is often pleaded for its low degree in the scale, the neglect of those in authority, or the positive dislike by many of local influence to venture too far from ancient usages, or too fast towards a seductive ritual, in which music is allowed to be one of its most powerful and charming constituents. Then there is that hindrance to a solid growth which arises from jealousy between the practical musician and the office-bearer, the one contending as indispensable for that which the other regards as of no account. Hence often a great commotion about trifles.

“—— Ocean into tempest wrought,  
To waft a feather, or to drown a fly.”

Without unity of purpose and benignity of feeling among all concerned in the promotion of a solemn service, it cannot much astonish if the sincere worshipper is perplexed, and the unstable one becomes a victim to misgivings. Better far to dispense with “harmony not understood,” than allow it to reign where serious mischief has chance for a moment of taking root.

Some of the choirs are trained to a high point of efficiency, and require a considerable sum for maintenance. Many are the ways contrived to effect this where the determination exists. As a rule the surplicing of choirs is under the direction of the minister and office-bearers of the church, but the musical arrangements are controlled by the organist and choir-master. This surplicing, though not universal, is gradually coming into favour. It may be well to observe that when prayers “intoned” are mentioned, such service includes generally a portion of the music noted by Tallis. When “read” there is scarcely any chanting beyond the Venite, &c. In some cases where there is a trained choir, it occasionally happens the minister reads and the choir intone. This has a very discordant effect upon the congregation, who are undecided which plan to adopt. The population of the varied parishes and the value of the livings have

been taken from Crockford's Clerical Directory of 1882.

ALL HALLOWS, BARKING.—Sunday morning, January 8th, 1882. Prayers read, Psalms also read, but Glorias chanted. Venite, Te Deum, and Jubilate chanted. Hymn at the close of prayers. Musical responses to the Decalogue. Hymn previous to sermon. No choir, but the congregation sustained the singing portion of the service admirably. Two clergymen were engaged, both of whom were favoured with musical voices, and trained withal for effective reading. "Psalms and Hymns for the Use of the Church of England" used. Population, 1,065. Gross income £2,000.

Sunday evening, September 1st, 1882. Prayers and Psalms read. A non-professional choir of nine female and three male voices. Magnificat and Nunc Dimittis chanted. Hymn after third Collect, and at close of prayers.

ALL HALLOWS, LOMBARD STREET.—Easter Sunday, 1882. Prayers read. A choir of sixteen voices, male and female adults. Te Deum and Benedictus (services), Versicles read, responses chanted. Anthem after third collect. Hymn at close of prayers. Responses to Commandments intoned. Doxologies sung. Hymn previous to sermon. A fair attendance, not a large one; considering that the parishes of St. Benet

and St. Leonard are incorporated with All Hallows, making a total population of 465. Gross income £900.

During the Advent season of 1881, four short services with sermons took place on Friday evenings. These were accompanied with special music selected from the works of Mendelssohn. Thus, on the 2nd of December, "Praise Jehovah;" 9th, "Lift thine eyes" and "He watching;" 16th, "Trust in the Lord," and "Judge me, O God;" 23rd, Psalm, "As the hart pants," &c. The choir of All Hallows was materially strengthened for these occasions.

ALL HALLOWS, LONDON WALL.—Sunday morning, February 12th, 1882. Prayers and Psalms read—Venite, Te Deum, and Jubilate chanted. Hymn at the close of prayers. Musical responses to the Decalogue. Hymn previous to sermon.

The choir—consisting entirely of School Board boys stationed about the organ—outnumbered the congregation in the proportion of four to one. Thus seven adult females and two males—boys thirty-eight. "Hymns for the Service of the Church" used. Population of the parish 535. Income £1,700, and House!

ALL HALLOWS THE GREAT.—Sunday morning, December 18th, 1881. Prayers read. No choir. Psalms read. Venite, Te Deum and Benedictus

chanted. Hymns at the close of third collect and conclusion of prayers. Musical responses to the Decalogue. Gloria before gospel chanted, and Sursum Corda after. Hymn previous to sermon. Although the singing on the whole was hearty, it fell short of the advance now being made in church congregations. "Hymnal Companion" used. All Hallows the "Less" is joined to the "Great," making a population of 256. Gross income £520.

CHRIST CHURCH, NEWGATE STREET.—Sunday morning, May 14th, 1882. Prayers read. Responses intoned. Versicles likewise. Psalms, Venite, Te Deum, and Jubilate chanted. Hymns after third collect and close of prayers. No Litany. Musical responses to Commandments. Hymn at close of Communion Service. No sermon. New rector read the thirty-nine Articles. Church Psalter and Hymn-book used.

Note.—By far the greater portion of the worshippers consisted of Christ Church scholars, or "Blue Coat boys." These put plenty of volume into the singing, which was purely of a congregational stamp. As the chants and hymns were easy and well selected, everybody could join in them, and there must have been very few who did not. The organ, which was built in 1690, and remodelled in 1835, justly ranks as one of the largest and finest in the City of London.

HOLY TRINITY, MINORIES.—Sunday morning, March

19th, 1882. Prayers and Psalms read. Venite, Te Deum and Benedictus chanted, Creed intoned. Versicles read, but responses thereto chanted after the order of Goss. Hymn followed third collect. Litany read, and responded to in imitation of Tallis. Hymn at the close of prayers. Musical responses to the Commandments. Nicene Creed intoned with a rumbling organ accompaniment. Doxologies before and after Gospel chanted. "Hymns Ancient and Modern" used.

The congregation consisted of ten persons, viz., six elderly male adults and four female. In the organ gallery were six very young women, great girls in fact. These formed the choir, and they exerted themselves without faltering, but a large portion of the music assigned them was quite ineffective from the absence of male voices. Population nearly 400. Gross income £298.

HOLY TRINITY, GOUGH SQUARE.—Sunday evening, March 19th, 1882. Service commenced with a hymn from the Church Hymn Book. Prayers imperfectly intoned. Psalms, Magnificat and Nunc Dimittis chanted. Hymn after third collect. Hymn previous to sermon, and hymn during the offertory. Surpliced choir of sixteen voices. The congregation, who nearly filled the church, joined heartily in the singing throughout the service. Population 2,700. Net income £340.

Note.—The difference in the services of these

churches called by the same name, could only be appreciated by a person who, like the writer hereof, paid a personal visit to each. In the morning the singing was utterly out of character with the condition of the church and its worshippers, while in the evening it was exactly fitted thereto. The former chilled; the latter imparted a glow of holy delight.

HOLY TRINITY, GRAY'S INN ROAD.—Sunday morning, March 12th, 1882. First portion of prayers read: second intoned. Venite and Psalms chanted. Te Deum (Hopkins' Service in G); Anthem, "Turn Thy face from my sin" (Atwood); Versicles and Litany (after Tallis). No Communion service. Hymn before sermon, and hymn during the offertory. A surpliced choir of twenty-four voices. "Church Hymns" used. Singing congregational, very hearty and well attuned. Out voluntary, "Let their celestial concerts all unite." Population, 10,043. Gross income, £300.

ST. ALBAN, WOOD STREET, WITH ST. OLAVE.—Sunday evening, January 22nd, 1882. Prayers read. A surpliced choir of twenty voices. Psalms chanted. Magnificat and Nunc Dimittis (Services); Versicles (partly Tallis); Hymn after third Collect, at close of prayers, and conclusion of sermon. "Hymnal Companion" used.

Note.—The singing throughout was well sustained, and afforded a striking contrast to the music of the

morning at St. Olave, Hart Street, especially when the proportion—or rather disproportion—of means is considered ; for the living in Wood Street, with a population of about 400, is estimated in the gross at £330, whilst that in Hart Street realizes more than six times as much.

ST. ALPHAGE, LONDON WALL.—Lent Lecture, Friday evening, February 24th, 1882. Hymn at the commencement. A choir of four adult male and four adult female voices. Litany read by minister, but responded to in the style of Tallis. Prayers read ; *Amens* chanted. Hymn previous to sermon, and hymn at the close. “Ancient and Modern” collection used. The attendance was a very limited one for a population of 274. Gross income, £925.

Sunday evening, May 28th, 1882. A long and uninteresting organ prelude. Prayers read. A professional choir of four male and four female voices. Versicles after Tallis. Psalms chanted. Magnificat and Nunc Dimittis (services) ; Anthem after third Collect. Hymn at close of prayers, and hymn after sermon. Although the minister intoned nothing, all the responses were, in effect, by no means pleasing.

Sunday morning, July 22nd, 1883. Prayers read ; Responses intoned ; *Amens* chanted ; Musical responses to the Decalogue. Hymn after third collect,

previous to sermon, and at the conclusion of it. The choir consisted of three male and three female voices.

ST. ANDREW, HOLBORN.—Sunday evening, January 18th, 1882. Prayers partially intoned. A surpliced choir of thirty-two voices. Magnificat, Cantate Domino, and Deus Misereatur chanted. Versicles partially Tallis. Hymns after third Collect, at the close of prayers, and conclusion of sermon. “Psalms and Hymns for the Service of the Church of England” used. The congregation—a large one—joined heartily in the singing throughout. The Charity children contributed a fair share thereto, and with respect to time and tune sang with commendable correctness. Population of the parish, 6,703. Gross income, £900 and house.

ST. ANDREW UNDERSHAFT. — Sunday morning, December 25th, 1881. Prayers intoned. A choir of twenty voices. Venite, Psalms, and Jubilate chanted. Te Deum, service (Dykes); Anthem, “Behold, I bring you good tidings” (Goss); Hymn previous to Communion service, and one at the close. In the evening, at the same church in Leadenhall Street, the service began with the Christmas Hymn, “Hark! the herald angels sing.” Psalms chanted. Magnificat and Nunc Dimittis (Gauntlett in F); Anthem, “Let us go even now to Bethlehem” (Hopkins); Hymn previous to sermon.

and another during the offertory. Then followed four carols for choir alone. These terminated with the Hallelujah Chorus. "Ancient and Modern Hymns" used. Connected with St. Andrew Undershaft is the parish of St. Mary Axe. The population is estimated at 300, and the gross income £2,375.

ST. ANN, BLACKFRIARS.—Sunday morning, December 25th, 1881. Prayers read. No choir excepting a large number of children in the organ-loft. Venite and Benedictus chanted. Te Deum (Jackson's service in F). Hymn at the close of third Collect, and Christmas hymn previous to sermon sung heartily by the congregation. "Psalms and Hymns for Public Worship" used. Connected with St. Ann is the parish of St. Andrew by the Wardrobe. Population, 1,732. Gross income, £260 and house.

ST. AUGUSTINE WITH ST. FAITH.—Sunday evening, March 5th, 1882. Prayers intoned. Surpliced choir of twenty-four voices. Psalms chanted. Magnificat (Smart in G). Anthem, "Have mercy upon me, O God," (Calkin). Hymn before sermon, and hymn at its close. "The Hymnary, a Book of Church Song," used. Joint population, 716. Gross income, £300.

ST. AUGUSTINE.—Sunday evening, August 13th, 1882. Prayers intoned. A surpliced choir of sixteen voices. Psalms chanted. Magnificat and Nunc

Dimittis (services). Anthem after third Collect. Hymn previous to sermon, and hymn at the close thereof.

ST. BARTHOLOMEW, MOOR LANE, CRIPPLEGATE.—Hospital Sunday morning, June 11th, 1882. Prayers intoned. A surpliced choir of sixteen voices. Venite, Te Deum, and Jubilate chanted. Psalms chanted in choral unison, but the Glorias according to score. Hymn at the end of the third Collect. No Litany. Musical responses to the Decalogue. Nicene Creed, (Goss). Musical accompaniments to the celebration of the Eucharist. Hymn at the close. "Church Hymnal" used. Population, 2,637. Net income, £250. The congregation on the morning in question was considerably less than fifty in number.

ST. BARTHOLOMEW THE GREAT, SMITHFIELD.—March 5th, 1882. Prayers intoned. Psalms read, Glorias chanted. Venite and Benedictus chanted. Versicles after Tallis. Hymn after third Collect. Litany intoned, but Tallis imitated in the responses. Hymn previous to Communion service. Responses to the Decalogue chanted. Hymn at the close of prayers. The choir consisted of twenty school children who made good use of their voices. They were, however, overcharged with work, specially of that kind which required more delicacy of treatment than they had

any idea of. "Ancient and Modern" Hymn Book used. Population, 3,114. Gross income, £700.

ST. BARTHOLOMEW THE LESS.—Sunday morning, July 16th, 1882. Prayers read. No choir. Eight youths took the lead in singing. Venite, Psalms, Te Deum and Jubilate chanted. Hymn after third Collect, and at the close of prayers. "Ancient and Modern" Hymn Book used. Congregation consisted chiefly of persons connected with the hospital, and undischarged patients of the same.

ST. BARTHOLOMEW, GRAY'S INN ROAD.—Sunday evening, June 11th, 1882. Prayers read. Non-professional choir of twelve voices, chiefly female. Magnificat and Nunc Dimittis chanted. Hymns after third Collect, before the sermon, and during the offertory. "Hymnal Companion" used. The singing was purely of a congregational cast, but a little too forcible on the part of the twelve voices in the gallery. Population of the parish of St. Bartholomew (Holborn), 5,518. Net income, £300 and house.

ST. BENET, PAUL'S WHARF.—This is a Welsh Church formerly situated at Ely Place, Holborn. The services are in exact conformity with those of the Church

England, as by law established. Few persons would discover any difference except in the reading of the lessons and the language of the sermon. The Welsh sing heartily and keep well together. On

Sunday evenings the services are invariably well sustained. It is the only church of its kind in London.

ST. BOTOLPH, ALDERSGATE.—First Sunday in Lent, Evening, 1882. Prayers well intoned. Surpliced choir of twenty-four voices. Psalms chanted. Magnificat and Nunc Dimittis (Services). Anthem after Third Collect. Hymn before sermon, and hymn at its close. "Ancient and Modern" Book used. Congregation—tolerably large—sang with great spirit. Population, 4,744. Gross income, £390 and house.

ST. BOTOLPH, ALDGATE.—Sunday morning, December 11th, 1881. Prayers partly intoned. A choir very strong in trebles, with a few professional adults. Versicles (after Tallis). Venite, Psalms, and Jubilate chanted. Te Deum (Service by Nares). Litany chanted. Musical responses to Decalogue. Hymn previous to sermon. "Ancient and Modern" Hymn-Book used. Population, 8,433. Net income, £300.

Rogation Sunday, April 28th, 1883. Morning. Prayers intoned. Venite, Psalms, and Jubilate chanted. Te Deum (service). Anthem after third collect. Hymn at close of prayers, and hymn previous to sermon. Musical responses to the Decalogue.

ST. BOTOLPH, BISHOPSGATE STREET.—Sunday morning, November 27th, 1881. Prayers intoned. A surpliced choir of twenty-four voices. Versicles

(Tallis). Venite, Psalms and Benedicite chanted. Anthem, "Blow ye the trumpet" (Leslie). Hymn at the close of prayers. Musical responses to the Decalogue. Nicene Creed, accompanied with Marbeck's music. Hymn previous to sermon. Population, 6,107. Gross income, £1,700.

Sunday Evening, October 15th, 1882. Harvest Festival. A surpliced choir of twenty-four voices. Prayers intoned. Magnificat and Nunc Dimittis chanted. Anthem after third Collect, "Ye shall dwell in the land" (Stainer). Hymn previous to sermon, and hymn during the offertory.

Note. — The congregation was so large that sittings in the lower part of the church were not easily to be obtained. Probably the flowers and fruits with which the church was decorated, in honour of the "Lord of the harvest," were not an unattractive feature.

Sunday morning, August 12th, 1883. Prayers intoned. Venite, Te Deum and Psalms chanted. Anthem after third collect. This preceded the sermon. Hymn at the close. Musical responses to Litany. Prayers resumed. Hymn at the close. "Ancient and Modern" hymn-book used.

ST. BRIDE, FLEET STREET.—Sunday morning, January 29th, 1882. No part of the service intoned. Psalms read, but the Glorias chanted. No choir ex-

cept a goodly array of charity children, who surrounded the organ, and sang Boyce's *Te Deum* in A and the same composer's *Jubilate*. Three hymns, specially selected for this anniversary in aid of a parochial institution, followed. These were all the vocalisms in which the congregation—an unusually large one—had an opportunity of expressing praise. The visit of the Lord Mayor and other city magnates was an attracting element, and a popular preacher another. Population, 2,787. Gross income, £451.

ST. CATHERINE COLEMAN, FENCHURCH STREET.—Sunday morning, February 5th, 1882. Prayers read. Psalms also. No choir, excepting six parish children, with strong voices, who chanted the *Venite*, *Te Deum*, and *Jubilate*. Hymn at the close of prayers. Musical responses to the Decalogue. Hymn previous to sermon. "Church Hymns" used. The congregation consisted of fifteen adults, including office-bearers, and fifteen children. Population, 317. Income, £1,000, with house.

Sunday Morning, February 24th, 1884. Prayers read. A surpliced choir of sixteen voices. *Venite* and *Jubilate* chanted. *Te Deum* (service). Hymn after third collect and at close of prayers. Musical responses to Decalogue. Dead March in "Saul" and two hymns in connection with a funeral service.

ST. CLEMENT, EASTCHEAP. — Sunday evening,

February 5th, 1882. Prayers intoned. Surpliced choir of twenty-two voices. Psalms chanted. Magnificat and Nunc Dimittis (Nares' services). Anthem, "The Lord gave the word," "How beautiful are the feet," and "Their sound is gone out" (Handel). Hymn previous to sermon, and another at the close. The "New Mitre Hymnal" used. Service well attended, and the worshippers joined heartily in the congregational department of praise. Population, with St. Martin-Organ, 323. Gross income, £232.

Sunday Evening, March 4th, 1883. The usual service was slightly changed, to make room for Spohr's oratorio, "The Last Judgment." The choir was materially strengthened for the occasion, and the church was full to overflowing.

Note.—During the Lenten season the *Miserere* is sung every Wednesday at 1.15 p.m.; followed by a short lecture.

ST. DUNSTAN IN THE EAST.—First Sunday in Lent, 1882. Morning Prayers read, but Amens chanted. Psalms also read, Glorias chanted. Venite, Te Deum, and Jubilate chanted. Musical responses to versicles. Litany read, but responses by Tallis. Hymn at close of prayers. Responses to commandments chanted. "Psalms and Hymns for Public Worship" used. The choir (professional) consisted of three male and five female voices. Only sixteen persons formed the congregation, viz., eight males, six females

and two boys. Population, 669. Gross income, £556.

Note.—But for the assurance, “Where two or three are gathered together in My name, there am I,” the service on this occasion would have been in some respects painful. A beautiful church, well fitted-up; supplied with a good preacher, and good singing, yet only twenty-eight souls within the walls on a fine Sunday in Lent. The sunlight streaming through the tinted windows over a large space of pews entirely empty, revealed a sight to cause sorrow to the least-reflecting mind, and grief to the deep-thinking.

ST. DUNSTAN, FLEET STREET.—Sunday evening, December 11th, 1881. Prayers read. Choir composed chiefly of local talent. Cantate, Psalms, and Deus Misereatur chanted. Hymn after third Collect, at the close of prayers, and during the offertory. “Hymnal Companion” used. Population of St. Dunstan, 2,316. Gross income, £500.

ST. EDMUND THE KING, LOMBARD STREET.—Sunday evening, April 25th, 1882. Prayers intoned. A surplined choir of eighteen voices. These, without the aid of organ—which had, by some undiscovered means, got out of order—went through the service appointed for them in a very artistic manner. The anthem was not attempted. But the most striking portion of the

musical service was that in which the congregation could take part, viz., the hymns. Two were announced previous to sermon, and one during the offertory. In each and every case it may be truly stated, "sung with spirit and understanding also." "Ancient and Modern" book used.

The organ, said to have been built originally by Harris in 1695, was entirely reconstructed in 1833. It is the first instrument that had a swell descending so low as GG. It has a fourth manual, which acts either on the pedal pipes, or the great or choir organs.

Sunday evening, November 26th, 1882. A surpliced choir of twenty voices commenced the service with a processional hymn. Prayers intoned. Responses (Tallis); Magnificat and Nunc Dimittis (Services); Psalms, Gregorian Chant. Anthem, "I was glad," &c. Hymn at close of prayers, and hymn during the offertory; after which, another processional hymn. "Pilgrims of the night." A full congregation joined heartily in the singing appportioned thereto.

Sunday Evening, February 18th, 1883. Prayers intoned. Magnificat, Psalms and Nunc Dimittis chanted. Hymn after third Collect, previous to sermon, and at the close of it during the offertory. Then followed a long Litany, in which a treble solo verse was alternated by the choir and congregation throughout.

Note.—It will be seen from the three services specified at this church, that the musical arrangements have undergone considerable change within a short time, and are now more congregational in their character.

ST. ETHELBURGA.—Sunday morning, March 26th, 1882. Prayers intoned. Surpliced choir of fifteen voices. Here the singing and order of the service was so dissimilar to any other, that it would be difficult for a stranger without a guide-book to give a fair account of the proceedings. They neither belonged exclusively to the Church of England nor the Church of Rome, but were perplexingly compounded of both, with other ingredients added. When the summoning bell ceased tolling at eleven o'clock, the congregation was composed of seven persons, but during the morning, this number was nearly trebled. The Communion service was a somewhat elaborate affair, but three only of the congregation "drew near" to partake of the sacred emblems. Two hymns from the "Ancient and Modern" book effected a slight relief to the overpowering weight of other music, far more chromatic than pleasing. The building wore a dim, dingy and damp aspect, and the two tall lighted candles placed on the altar presented a sickly appearance when an occasional streak of sunlight pierced the windows. The population of St. Ethelburga is registered at 315, while the gross income of the living is £1,060 !

ST. GEORGE, BOTOLPH LANE.—Sunday morning, April 23rd, 1882. Prayers and Psalms read. Venite and Te Deum chanted. Hymn after third Collect. Responses to Commandments, Doxologies and Nicene Creed chanted. Hymn previous to sermon. “Ancient and Modern” book used.

Note.—With the exception of the minister, his clerk, organist and pew-opener, the choir consisted of *poor* boys and girls, apparently belonging to the conjoint parishes of St. George and St. Botolph. The congregation, so called, consisted of one old lady, and the writer hereof. Strange and sorrowful sight indeed, for, according to recent returns, the population of these two parishes is recorded at 316. Now it did not transpire that any of these children—upwards of forty in number—were orphans. Where then were their parents on this bright spring morning? Both boys and girls sang heartily, many of them from music books, and so well in tune, as to show that great care and perseverance had been expended on their training. The net income of the living is £380 per annum, with house.

ST. GEORGE THE MARTYR, HOLBORN.—Sunday morning, September 3rd, 1882. Prayers intoned. Surpliced choir of twenty voices. Venite, Benedictus and Psalms chanted. Te Deum (service), Responses varied from Tallis. Hymn after third Collect, also at-

close of prayers. Prayer of St. Chrysostom intoned audibly by the congregation. Musical responses to the Decalogue. Hymn during the offertory. A large congregation supported the vocal parts of the musical service heartily. "Church Hymns" used. The population of St. George the Martyr is estimated at upwards of 7,000. Income, £400, and house.

ST. GILES, CRIPPLEGATE.—Sunday morning, November 6th, 1881. Prayers intoned. A surpliced choir of twenty voices. Versicles sung. Venite and Psalms chanted. Te Deum and Jubilate (Jackson's Services in F). Hymns after third collect and previous to Communion service. Musical responses to the Decalogue. Nicene Creed sung to Marbeck's music. On the part of the congregation the singing was hearty and well in tune. Population, 6,257. Gross income, £1,200.

Sunday Evening, September 17th, 1882. Prayers partly read and partly intoned. Surpliced choir of twenty-four voices. Magnificat and Nunc Dimittis (services). Anthem after third collect, and hymn at close of prayers. The time occupied in arriving at this portion of the service was seventy-five minutes, chiefly owing to the length of the programme for choir alone. Hymn after sermon. "Ancient and Modern" hymn-book used.

ST. HELEN, BISHOPSGATE.—Whit Sunday morning,

May 28th, 1882. Prayers intoned. A surpliced choir of thirteen voices, who commenced the service with an appropriate hymn. Versicles (Tallis). Venite chanted. Te Deum (service). Jubilate, chant in unison, or, more properly speaking, octaves. Anthem after third collect. Athanasian Creed chanted. Hymn at close of prayers. Musical responses to the Decalogue. Nicene Creed (Goss). Musical accompaniment to the Sacrament. The population of St. Helen with St. Martin Outwich is estimated at 558. Gross income, £340.

ST. JOHN ZACHARY, ALDERSGATE STREET.—Sunday evening, February 12th, 1882. Prayers and Psalms read. Magnificat and Nunc Dimittis chanted. Hymns after third collect, before and at the close of sermon. The congregation consisted chiefly of children belonging to the St. Ann's Foundation-school. "Ancient and Modern" hymn-book used. Population, 127. Income, £265.

KATHARINE-CREE WITH ST. JAMES', ALDGATE.—Sunday evening, May 14th, 1882. Prayers read. Responses intoned. Choir of eighteen voices. Magnificat and Nunc Dimittis chanted. Psalms read, Glorias chanted. Versicles read, Responses chanted. Hymns after third collect, at the close of prayers, and at the conclusion of sermon. Numerically speaking, a good congregation, who joined heartily in the singing.

Population of these conjoint parishes estimated at rather more than 2,000. Net income, £580. "Common Praise" hymn-book used.

During the Advent season the musical services of this church culminated in devoting the evening of Thursday, December 22nd, to the performance of a selection from the "Messiah." In doing this the choir of St. Katharine had assistance from neighbouring parishes. Mr. Davis presided at the organ. No other instrument was engaged. Two appropriate hymns were also selected, in the singing of which the congregation, a very large one, were invited to join. They did so. This is the church memorable in ecclesiastical history for the impious behaviour of Laud, in the reign of Charles I., who, as Archbishop of Canterbury, insisted on the suspension of the accustomed service in a church recently built by the parishioners, and the introduction of practices altogether objectionable. On approaching the west door of the church on a set occasion, a chorus of voices organised for the purpose, shouted loudly, "Open, open, ye everlasting doors, that the King of Glory may come in." All the doors immediately flew open—the bishop then entered and pronounced the building and the ground holy. After this he went through a course of proceedings utterly disgusting to an age inimical to such farces under the name of a holy religion.

The Lion Sermon, Monday October 16th, 1882. —A sermon has been preached annually for more than 200 years in this church, to commemorate the deliverance of one Sir John Gayer from a lion which he met while travelling in Arabia. Being unarmed and alone he fell on his knees in prayer, when the lion looked at him and walked off. Sir John afterwards occupied the office of Lord Mayor. He left funds sufficient to keep this marvellous travelling "event" in remembrance for ever. The musical service on the last occasion was not so effective as Dr. Whittemore's sermon. The prayers read, and the responses intoned, were confusing. Two Psalms were chanted. Magnificat and Nunc Dimittis (services Stainer in F). Anthem after third collect. Hundredth Psalm before sermon sung in unison, *i.e.*, octaves. Hymn during the offertory for the "Choir Fund."

ST. LAWRENCE, JEWRY.—Sunday evening, December 18th, 1881. Prayers intoned. A surpliced choir of more than thirty voices. Versicles (Tallis). Magnificat and Nunc Dimittis chanted. Hymn after third collect, previous to sermon, and during the offertory. A large congregation. "Hymns Ancient and Modern" used. The population of St. Lawrence is about 300, and the gross income £690.

Lenten Services, Thursday evening, March 30th,

1882. Prayers intoned. A surpliced choir of twenty-four voices. Psalms, Magnificat, and Nunc Dimittis chanted. Hymn before lecture and hymn at its close. This was the order of the whole services.

Sunday morning, March 11th, 1883. Prayers read. A surpliced choir of twenty-eight voices. Venite, Psalms, Benedicite, and Jubilate chanted. Hymn after third collect and hymn at close of prayers. Musical responses to the Decalogue. Marbeck's melody to Nicene Creed.

ST. LUKE, OLD STREET.—Sunday morning, December 16th, 1883. Prayers intoned. A surpliced choir of twenty-four voices. Venite, Psalms, and Benedictus chanted. Hymn after third collect and at close of prayers. "Church Hymns" used. Musical responses to the Decalogue and Nicene Creed chanted. Musical sentences during the offertory.

Note.—The singing throughout the service was of a congregational cast, hearty and well supported by a powerful organ and a Mus. Doc. as organist.

ST. MAGNUS, LONDON BRIDGE.—Sunday evening, April 2nd, 1882. Prayers and Versicles read. Psalms chanted. Magnificat and Nunc Dimittis (services, Goss in E). Anthem after third collect, "Hosannah to the Son of David," (Gibbons). Hymn before sermon and hymn after. "Church Psalter and Hymn-

book" used. Scarcely any of the "Amens" were audible during the service, either from the clerk or congregation. The difference, however, between the musical provisions of St. Magnus in the evening and St. Olave in the morning of one and the same day was indeed striking. Instead of the seven half-educated charity boys, were seven singers thoroughly fitted for their duties. Not only were the services and anthem performed with artistic ability, but the hymns were sung as they deserved to be, with taste, feeling, and effect. The congregation joined heartily in this praise worship. The "out" voluntary displayed a masterly handling of a magnificent instrument. Population of St. Magnus, 659. Gross income, £353 and house.

First Sunday in Lent. Morning, February 11th, 1883. Prayers read. Psalms also read. Glorias chanted. Opening anthem, "I will arise." Venite and Jubilate chanted. Te Deum (Goss in F). Hymn after Litany, and hymn before sermon. Musical responses to the Decalogue. Choir of six voices in the organ gallery.

Sunday morning, November 18th, 1883. Prayers, Psalms, Versicles, and Amens read throughout. A choir of four male and two female voices (professional). Venite, Te Deum, and Jubilate chanted. Hymn at close of prayers, and hymn previous to sermon. Musical responses, in a subdued tone, to the Decalogue.

ST. MARGARET'S, LOTHBURY.—Sunday morning, September 25th, 1881. Prayers and Litany intoned. Venite, Te Deum, and Jubilate chanted. Versicles (Tallis). Short Sanctus previous to Communion service. Musical responses to Commandments. Two hymns sung at intervals previous to sermon. Amens chanted or intoned. Trained choir of twelve boys and six men in vestments. Short organ voluntary at the commencement of service, and another at the close. “Hymnal Companion” used.

Sunday evening, November 5th, 1882. Prayers intoned. A surpliced choir of sixteen voices. Psalms, Magnificat, and Nunc Dimittis chanted. Hymn after third collect, at close of prayers, and after the sermon. The entire service occupied seventy minutes, including the “out voluntary.”

ST. MARGARET PATTENS, ROOD LANE.—Tenth Sunday after Trinity, July 29th, 1883. The first portion of the double service commenced at 10.30 a.m., and occupied three-quarters of an hour. Hymn No. 35, “Ancient and Modern,” was the only one sung meantime. A pause of fifteen minutes ensued, when the choir, consisting of nearly thirty voices, and the clergy re-entered. A hymn sung in octaves by choir alone preceded the Decalogue, read by minister with his back to the congregation. The responses were a some-

what complex affair, as they required the stick of a musical conductor. The Credo was, in fact, far too elaborate a composition for any but trained voices, so that the congregation had to stand still and listen. After the sermon came a treble solo from the "Messiah," which, with a chorus, formed the staple ceremony of musical worship at the above-named church on the morning in question. Numerically speaking, the congregation was upon a par with the choir.

Sunday evening, January 2nd. Prayers intoned. A surpliced choir of twenty-four voices. Psalms chanted. Magnificat and Nunc Dimittis (services, Gadsby in C). Hymns after third collect, previous to sermon and during the offertory. "Ancient and Modern" Hymn-book used.

ST. MARTIN, LUDGATE.—Trinity Sunday Morning Service. Prayers read. Amens intoned or chanted. A choir of four male and four female voices. Responses to versicles (Tallis). Venite, Te Deum, and Jubilate chanted. Athanasian Creed and Litany read by minister, and alternately intoned or chanted by choir. Hymn at the close of prayers. Communion service partly intoned and partly read. Musical responses to the Decalogue. Hymn previous to sermon, which lasted fifteen minutes. The congregation numbered eighteen adults and one child. Population of St. Martin, 300. Income, £272.

Previous to the Benediction the choir sang the following pieces, which occupied three-quarters of an hour. Chorus, "To Thee, great God" (Rossini); solo and chorus, "Sound an alarm" and "We hear" (Handel); duet, "The Angel" (Hughes); solo, "Honour and arms" (Handel); solo, "I dreamt I was in heaven" (Costa); solo and chorus, "Let the bright seraphim" and "Let their celestial concerts all unite" (Handel). There were also two organ movements. The church on this occasion was nearly filled, chiefly by young persons, who joined heartily in the chants and hymns. Unlike the great majority of meetings for public worship, there were very few grey beards present, and not an individual "bald with age." In fact the services here are showy, and attract the inexperienced. The parish of St. Gabriel is attached to St. Margaret Pattens. Conjoint population, 229 : gross income, £833, and house.

ST. MARY ABCHURCH.—Sunday morning, Oct. 2nd, 1881. Prayers intoned. A surpliced choir of eighteen voices. Versicles (Tallis). Venite chanted. Psalms also chanted. Te Deum, and Benedictus (services). Hymn after third collect, and at the close of prayers. Musical responses to Litany and the Decalogue. Meaningless organ accompaniment to the Nicene Creed. "Church Hymns" used. Congregation too small to produce any sensible effect upon the professional singing.

Population of St. Mary Abchurch with St. Lawrence Pountney, 322. Gross income, £256.

ST. MARY ALDERMARY.—Sunday morning, September 18th, 1881. Prayers read. A choir of young women and boys. Jubilate, Te Deum, and Psalms chanted. Hymn after third collect, at the close of prayers, and previous to sermon. Singing well-sustained by the congregation. "Hymnal Companion" used. Organ power in excess of the requisites of the service, and the space of the building.

Note.—To this parish are united those of St. Thomas Ap., St. Antholin, and St. John the Baptist upon Walbrook. Population, 437. Gross income, £800, and house.

Sunday evening, October 8th, 1882. Prayers read. A choir exceeding twenty voices, composed mainly of trebles, male and female. The greater portion of the musical service was confined to the organist and choir. Thus, it began with the well-known duet from Judas Maccabeus, "O lovely peace," as an instrumental solo. Cantate Domino and Deus Misereatur (services). After the third collect an anthem. The psalms and amens were chanted. One hymn before the sermon and another during the offertory gave the large congregation a fair opportunity of lifting their voices in praise. To the devout worshipper this was by far the

better part of the musical programme. All seemed to sing with spirit and understanding too. "Hymnal Companion" used. Previous to the Benediction, the choir essayed Haydn's grandest chorus in "Creation," known as "The heavens are telling." This performance contrasted unfavourably with the previous congregational hymn, from a deficiency of vocal weight and volume, and for which organ power appeared to be little else than an apology. The "out voluntary" was a grand march.

ST. MARY ALDERMANBURY.—Quinquagesima Sunday morning, February 19th, 1882. Prayers intoned. A surpliced choir of fourteen voices. Psalms, Venite, and Benedictus chanted. Te Deum (service, Allen in D). Litany and other responses, after Tallis. Hymn at close of prayers. Musical responses to the Decalogue. Kyrie (Thorne in C). Doxology (Tallis, No. 3). Hymn previous to sermon. "Hymns Ancient and Modern" used. The congregation numbered forty. At evensong, the Psalms, Magnificat, and Nunc Dimittis were chanted. Hymns at close of third collect, before sermon and after. Population, 308. Gross income, £250.

ST. MARY-LE-BOW, CHEAPSIDE.—Sunday evening, March 26th, 1882. Prayers feebly intoned. Responses more decided. Psalms chanted. Magnificat

and Nunc Dimittis (services). Anthem after third collect, comprising chorus, "Behold the Lamb of God." Solo, "He was despised," and chorus, "Surely He hath borne our griefs," from the "Messiah." Hymn previous to sermon, and hymn during the offertory. "Hymnal Companion" used. Choir consisted of four male and five female voices.

Note.—This renowned temple, situate in the heart of the city, has been recently repaired and beautified. A more convenient place for the Sunday worshipper cannot be desired. Four parishes are united with St. Mary, with a population of more than 400. The attendance on the evening in question is very suggestive of the spiritual condition of these five parishes. A beautiful church, with a congregation of only twenty-five, composed of thirteen adult females, four males, five children, and three attendants. The singing was too much with the choir, who, with the exception of one voice, were inadequate to the necessities of the anthem. Gross income, £758.

ST. MARY-AT-HILL. — Monday evening, January 30th, 1882. Anniversary service. Prayers intoned. A surpliced choir of twelve voices. Psalms chanted. Magnificat and Nunc Dimittis (services, Fanning in C). Versicles not purely Tallis. Hymn before sermon, and hymn during the offertory. "Ancient and Modern" Hymn-book used. A lengthy "out volun-

tary." The population of St. Mary with St. Andrew-Hubbard amounts to about 600. Gross income, £420, and house.

Sunday morning, February 3rd, 1883. Prayers intoned. A surpliced choir of eighteen voices. Psalms chanted. Venite and Te Deum (services). Hymn after third collect and at close of prayers. Litany chanted to Tallis. Musical responses to the Decalogue. Nicene Creed as harmonized by Goss. The congregation consisted of nineteen adults and seven children.

Note.—When a short time ago the subject of alterations in this church was brought under the notice of Lord Penzance, it was stated that the annual cost of the choir was about £600. If this be so, they cannot complain of being, as amateurs, underpaid.

ST. MARY MAGDALENE, OLD FISH STREET.—Sunday evening, June 18th, 1882. Prayers intoned. No choir. Psalms intoned, but Glorias chanted. Magnificat and Nunc Dimittis chanted. Hymns after third collect, before and after sermon. "Ancient and Modern" Hymn-book used. The united parishes of St. Mary Magdalene and St. Gregory by St. Paul, in a recent census, were returned at 1,250 persons. On the evening in question the congregation numbered

less than forty, of which fifteen were apparently school children. Gross income, £240.

ST. MARY WOOLNOTH.—Sunday evening, March 12th, 1882. Prayers intoned. Magnificat, Nunc Dimittis, and Psalms chanted. Hymn after third collect, and hymn before sermon. A surpliced choir of eight treble voices and four adult. The service began with a congregation of ten persons, which increased to eighteen. There were about the same number of charity children. "Psalms and Hymns for the Church, by the Rev. W. J. Irons, D.D., Rector" used. The population of St. Mary Woolnoth and St. Mary Woodchurch together is estimated at 320. Gross income, £266 and house.

Fifth Sunday in Lent, 1883, Evening. Prayers intoned. A surpliced choir of twelve voices, to which were added three female. Magnificat, Psalms, and Nunc Dimittis chanted. Anthem, "Behold the Lamb of God" (Messiah). Hymn previous to sermon, and at its close. The "Miserere mei Deus," with Redhead's musical notation, was sung, all kneeling; the custom adopted in the Communion service.

Sunday morning, September 9th, 1883. Prayers intoned. A surpliced choir of twelve voices. Venite, Te Deum, Benedictus, and Jubilate chanted. Hymn after third collect, at close of prayers and during the offertory. Musical responses to the Decalogue, and

Marbeck's rendering of the Nicene Creed. Versicles and responses to the Litany by Tallis. "Psalms and Hymns for the Church" used.

ST. MATTHEW, FRIDAY STREET, CHEAPSIDE.—Sunday morning, January 15th, 1882. Prayers intoned. Surpliced choir of sixteen voices. Venite, Te Deum, and Benedictus chanted. Versicles (Tallis). Hymn at the close of prayers. Musical responses to the Decalogue, Doxologies. Hymn previous to sermon. "Hymnal Companion" used.

Note.—As this church (since pulled down) is a small one, and the organ, when "full on," very powerful, the chromatic commentary upon one intoned note, made it difficult at times to ascertain what part of the Belief, or Lord's Prayer, the worshipper was actually reciting.

ST. MICHAEL BASSISHAW.—Sunday morning, May 21st, 1882. Prayers, Psalms, Litany, and Communion service read. Venite and Te Deum chanted. Hymn at the close of prayers, and hymn previous to sermon. No choir except six youths stationed in a gallery near the organ. The congregation consisted of 17 persons, viz., six males and eleven females, or about one-twentieth of the population (357) according to a recent census. Gross income, £229. "Church Psalter and Hymn Book" used.

ST. MICHAEL, CORNHILL.—Sunday evening, June

19th, 1881. Hospital Sunday. Amen intoned by choir of eighteen voices previous to the processional, taken up by the organ. Prayers read, but intoned by choir and congregation. So also the Versicles. Psalms chanted. Magnificat and Nunc Dimittis (Hopkins in F), choir alone. Anthem after third collect, "When the ear heard Him," &c. (Handel). Hymn at close of prayers, and another during the offertory. "Church Psalms" used. Population of St. Michael, 205. Gross income, £925 and house.

Note.—As a rule the musical arrangements at St. Michael's commend themselves highly to lovers of the English Church, and admirers of the form of worship prescribed by the Prayer-Book. Here is an excellent choir, a proficient organist, and good congregational singing. In fact every facility is afforded for the latter by the liberal distribution of books suited to the attainments of each and all in the sublime service of song.

The organ is probably the only one in a city church supplied at present with the apparatus of electricity. The key-board is erected apart from the body of the instrument, *i.e.*, it is divided by the choir; and, from the nature of the machinery, very careful attention is required. It is also provided with pneumatic action, so that the most rapid passages may be executed with the greatest dexterity and ease.

ST. MICHAEL, QUEENHITHE. — Sunday morning,

January 1st, 1882. Not a word intoned by minister, but a great many by the choir, which consisted of five boys in surplices. Venite, Te Deum, Benedictus, and Psalms chanted. Versicles and responses to Litany after Tallis. Musical responses to the Decalogue (Mendelssohn). Two "Hymns for the Church of England" were sung previous to sermon. The congregation consisted of thirty-five individuals. Of this number twenty-three were children. As the church is not large, and very resonant, the small choir proved amply sufficient, seeing that their voices were fresh, free, and strong. Population of St. Michael with St. James and Holy Trinity, 848. Gross income, £650.

ST. MICHAEL, WOOD STREET.—Sunday evening, January 8th, 1882. Prayers intoned. A professional choir of three male and three female voices. Psalms, Magnificat, and Nunc Dimittis chanted. Versicles (Tallis). Hymn after third collect, before sermon, and at its close—all appropriate to the Epiphany season. The singers, organist, and office-bearers formed the greater part of the worshippers, who numbered but eighteen in all. "Ancient and Modern" Hymn-book used. The population of St. Michael with St. Mary Staining is put down at 372. Gross income, £260, with house.

ST. MILDRED, BREAD STREET.—Sunday morning,

April 30th, 1882. Prayers and Psalms read. Responses intoned. A surpliced choir of twelve voices. Venite, Te Deum, and Benedictus chanted. Anthem after third collect. Versicles by Tallis. Hymn at the close of prayers. Musical responses to Commandments—the last without organ accompaniment. Doxology before and after the Gospel. Hymn previous to sermon.

Note.—The congregation was a very small one, viz., seven adult females and five males. No children. The population of the two parishes here conjoined is certainly not large, viz., ninety-nine persons, all told. Gross income, £287. Until recently the New Version of the Psalms, known as Brady and Tate, had been in use. It has at length given way to the “Ancient and Modern” Hymn-book.

Sunday morning, November 11th, 1883. Prayers read. A surpliced choir of twelve voices (also two female voices). Venite, Te Deum, and Benedictus chanted. Anthem after third collect; hymn at close of prayers, and previous to sermon. Musical responses to Decalogue. Congregation ten in number.

“ ST. NICHOLAS-COLE-ABBEY.—Sunday morning, June 18th, 1882. Prayers and Psalms read. No choir. Hymn at close of prayers, and hymn previous to sermon. A short voluntary in, and out, was all the organist had else to play. Neither chant, Kyrie, nor

Amen formed an item in the musical programme. "Church Psalter and Hymn-book" used. The population of St. Nicholas with the united parishes of St. Mary Somerset and St. Mary Mounthaw is estimated at 1,100. If this be so, the congregation on the morning in question was indeed small in number, viz., fourteen, composed of nine females and five males, all adults. Gross income, £416.

Sunday Morning, February 3rd, 1884. Prayers intoned. Venite, Psalms, and Te Deum chanted. Hymn at close of prayers, and hymn previous to administration of the Sacrament. "Church Hymns" used.

Note.—The church was nearly full, and the congregation joined heartily in the vocal portion of the service. The choir consisted of eight male and six female voices.

ST. OLAVE, HART STREET, MARK LANE.—Sunday morning, January 22nd, 1882. Prayers read. A surpliced choir of eight boys and two men. Venite, Te Deum, and Benedictus chanted. Psalms intoned, Glorias chanted. Hymn after third collect, and hymn at close of prayers. Musical responses to the Decalogue, and hymn previous to sermon. Hymn-book used bore the title of "Introits and Anthems for the use of the services of the Church."

Sunday, March 4th, 1883. A surpliced choir of twelve voices. Prayers read, and Psalms also. Venite,

Te Deum, and Benedicite chanted. Hymn after third collect. Litany intoned. Hymn at close of prayers. Musical responses to the Decalogue. Hymn previous to sermon. "Ancient and Modern" Hymn-book used.

Note.—Connected with the parish of St. Olave is that of All Hallows-Staining, making a population of 606. Of this number eighty were present on the morning in question. Gross income, £2,050, and house !

ST. OLAVE, JEWRY.—Sunday morning, April 2nd, 1882. Prayers read. No choir ; unless seven poor boys may be regarded as such. Venite, Te Deum, and Jubilate chanted. Psalms read. Glorias chanted. Hymn after third collect. Musical responses to Commandments. Hymn before sermon. "Hymnal Companion" used.

The congregation consisted of six adult females, two males, and one girl. With St. Olave are incorporated the parishes of St. Mary-Colechurch, St. Mildred (Poultry), and St. Martin Pomeroy. The populations recently estimated run thus—St. Olave, 121 ; St. Mary-Colechurch, 97 ; St. Mildred, 121 ; and St. Martin Pomeroy, 179 ; total, 520. Income, £500. The extremely thin attendance on the morning in question may be accounted for to some extent by the visit of the Lord Mayor, &c., in state at a church close by. The singing boys rushed

out of St. Olave just as the text was announced, in order to obtain a good view of the "raree show."

Sunday Evening, October 28th, 1883. This was a "Harvest Festival," and the church was filled with an attentive congregation. The supply of music exceeded the ordinary run of Thanksgiving services. For instance, a long organ prelude, then a hymn. Prayers intoned. Psalms, Magnificat, and Nunc Dimittis chanted. Introit and hymn after third collect. Hymn at close of prayers. Hymn during the offertory. After this a Thanksgiving Anthem by a surpliced choir of fourteen voices, and finally another harvest hymn. The service occupied nearly two hours, and the congregation "stayed it out." "Hymns Ancient and Modern" used.

ST. PETER-LE-POER.—Sunday morning, October 16th, 1881. Prayers intoned. A choir of eight voices. Versicles by Tallis. Venite, Psalms, Te Deum, and Benedictus chanted. Hymn after third collect and at the close of prayers. Musical responses to Litany and Communion service. Nicene Creed (Goss). "Ancient and Modern" Hymn Book used. In the evening Farrant's anthem, "Lord, for Thy tender mercies' sake," was added to the ordinary musical items. The population of St. Peter with St. Benet is put down at 613. Gross income, £1,000.

ST. PETER-UPON-CORNHILL.—Sunday morning, October 9th, 1881. Harvest Festival. Prayers intoned. A choir of twelve voices. Versicles (Tallis). Te Deum, a very changeable chant. Benedictus chanted. Hymn after third collect, at the close of prayers, previous to sermon, and during the offertory. The congregation joined heartily in the service of song, the last portion of it especially. “Hymns Ancient and Modern” used, and the Rev. Sir Frederick Gore Ouseley’s “pointing” of the Psalms adopted. The “out voluntary” was of a curious combination, viz., “The heavens are telling” (appropriate), and “Baal, we cry to thee” (?) Population, 418. Net income, £250 and house. During Lent there is a special service every Friday evening. The *Miserere* is sung kneeling. This with two hymns and a good organ performance are the chief musical features.

Note.—The organ was originally built in 1681, by Father Smith, at a cost of £210. It underwent a thorough remodelling in 1840 by Hill. Many of Smith’s wooden pipes were retained and incorporated with the new work. It now contains forty sounding stops, and is considered one of the best instruments in the metropolis. Mendelssohn so regarded it after a testing personal performance during his last visit to England.

ST. PETER, SAFFRON HILL.—Sunday morning, June 25th, 1882. Prayers intoned. Surpliced choir of

eighteen voices. Jubilate, Psalms, and *Te Deum* chanted. Litany intoned throughout. Musical responses to the Decalogue. Hymn after third collect, at the close of prayers, and previous to sermon. "Hymnal Companion" used. A large portion of the congregation consisted of children and young persons, who joined to the best of their ability in the service of song. Population, 7,100. Gross income, £300 and house.

ST. SEPULCHRE, NEWGATE STREET.—Sunday evening, December 4th, 1881. Prayers intoned. A choir of eighteen male and six female voices. Magnificat and *Nunc Dimittis* (services). Anthem after third collect. Solo, "But who may abide;" Chorus, "And He shall purify" (Handel). Advent hymn sung in unison previous to sermon, and hymn, "Abide with me," at the close of it. "Ancient and Modern" Hymn Book used. While the last hymn was being sung the congregation increased surprisingly, in order to hear a supplemental service of music on the organ.

Note.—Among the recent alterations, which extended over a year to complete, the organ was removed from the gallery into a bay on the north side of the church. It was originally built by Harris in 1670. In 1730 it underwent an extensive repair. Eighty years after it was extended, and "long octaves" made in the bass. In 1835 further improvements took place. From that time to the present so much

attention has been given to the old structure, that it is regarded as one of the most magnificent instruments of the organ class to be found in the metropolis. Population of St. Sepulchre, 6,589. Gross income, £677.

Sunday Morning, August 27th, 1882. Prayers intoned. A choir of sixteen voices. *Te Deum* and *Jubilate* (services). Psalms chanted. Responses and Litany (Tallis). Musical Responses to the Decalogue. Nicene Creed, musical. Hymn after third collect and previous to sermon. Singing well sustained both by choir and congregation.

ST. STEPHEN, COLEMAN STREET.—Sunday evening, February 19th, 1882. Prayers read. Psalms also. *Glorias* chanted. No choir. Hymns after third collect, before sermon, and at its close. A large congregation sustained the singing well throughout the service. “*Hymnal Companion*” used. The organ, built by Avery in 1778, contains twenty-one sounding stops. Population of St. Stephen returned as 2,674. Gross income, £570.

ST. STEPHEN, WALLBROOK.—Sunday morning, December 4th, 1881. Prayers read. A small choir of male and female voices. *Venite*, Psalms, *Te Deum* and *Jubilate* chanted. Hymn after third collect, and at the close of prayers. Responses to the Decalogue chanted. Hymn previous to sermon. “The Church

and Home Metrical Psalter and Hymnal" used. The population of St. Stephen with St. Benet is reckoned at 179. Gross income, £615.

Sunday Evening, October 1st, 1882. Prayers read, but responses intoned. A choir of six voices (two male and four female). Psalms, Magnificat, and Nunc Dimittis chanted. Hymn after third collect and at close of prayers. Short organ interlude previous to sermon, and hymn at conclusion thereof.

ST. SWITHIN, CANNON STREET.—Sunday morning, May 7th, 1882. Prayers intoned. Surpliced choir of twelve voices. Venite, Te Deum, Benedictus, and Psalms chanted. Hymn after third collect. Litany intoned, after Tallis. Hymn at the close of prayers. Musical responses to Commandments. Marbeck's music to Nicene Creed. Hymn previous to sermon. "Ancient and Modern" Hymn-book used.

Note.—The congregation consisted of seventeen persons, viz., eight female adults, four male, and five children. Population of St. Swithin with St. Mary Bothaw, 346. Gross income, £450.

ST. THOMAS, LIBERTY OF THE ROLLS, CHANCERY LANE.—Sunday morning, July 9th, 1882. Prayers read. Surpliced choir of nine voices. Venite, Psalms, Te Deum, and Benedictus chanted. Creed and Responses intoned. Hymn after third collect, before sermon, and at its close. Musical responses to the

Decalogue. "Church Hymns" used. The congregation consisted of ten adults and a youth. Endowment, £160 per annum.

ST. THOMAS, CHARTERHOUSE.—Sunday morning, October 8th, 1882. Prayers intoned. Surpliced choir of twenty-six voices. Venite, Psalms, Te Deum, (changeable), and Benedictus chanted. Hymn after third collect, and hymn during the offertory. "Ancient and Modern" Hymn-book used. A large proportion of the congregation consisted of school children and teachers, who doubtlessly patronized the singing to the best of their ability. Net income, £500, and house. Population, 5,648.

ST. VEDAST, FOSTER LANE.—Sunday evening, September 10th, 1882. It may be remembered that this church, built in 1697, was recently closed for nearly three years, in consequence of ritualistic practices, which the ecclesiastical authorities condemned. On the first Sunday morning of September the steeple bells announced a re-opening of the doors. Not the faintest shadow of the objected forms was perceptible throughout the service, though a remarkable one. The solid resolve for the future management of St. Vedast was likewise perceptible enough on the second Sunday. Example: In the evening, prayers intoned. A surpliced choir of fourteen voices. Psalms, Magnificat, Nunc Dimittis, and responses chanted. Hymn after

third collect, previous to sermon, and at the close of the same (no offertory). The hymns were well chosen, and the congregation joined heartily in the singing of them. "Ancient and Modern" Hymn-book used. To the parish of St. Vedast is united that of St. Michael-le-Querne. According to a recent census the joint population is 295. Net income, £300.

Sunday Morning, September 24, 1882. Prayers intoned. Surpliced choir of sixteen voices. Canticles, Venite, Te Deum, Benedictus, and Psalms chanted. Hymn after third collect, and hymn at close of prayers. Musical responses to the Decalogue. Litany as noted by Tallis. Short organ interlude previous to sermon. In the evening the musical service was quite in accord with that mentioned a fortnight previously.

MERCERS' CHAPEL, CHEAPSIDE.—Sunday evening, November 27th, 1881. Introductory Advent Hymn. Prayers intoned. A surpliced choir of eighteen voices. Psalms, Magnificat, and Cantate Domino chanted. Hymn after third collect, and another previous to sermon, or rather *Address* to familiar faces assembled to welcome each other on the re-opening of the chapel. Hymn at the close. This was followed by a chanting of the Te Deum and a grand Handel chorus on the organ.

## CHAPTER VIII.

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### CHURCHES OUTSIDE THE CITY.

‘Thither the tribes go up,’ &c.

PSALM cxxii. 4.

The cheerful Sabbath bells, wherever heard,  
Strike pleasant on the sense, most like the voice  
Of one, who from the far-off hills proclaims  
Tidings of good to Zion.

CHARLES LAMB.

Toll at the hour of prime,  
Matin and vesper chime,  
Loved old bells from the steeple high;  
Rolling like holy waves,  
Over the lowly graves,  
Floating up, prayer-thought, into the sky.

*Attributed to* BISHOP MANT.

ST. ANNE’S, SOHO.—Sunday morning, April 8th, 1883. Prayers intoned. Surpliced choir of forty voices. Te Deum and Jubilate (services in E by Barnby). Psalms chanted. Anthem, “Hear ye, Israel, and be not afraid” (Mendelssohn). Hymn at close of prayers. The “Hymnary” used. Musical responses to the Decalogue. Nicene Creed chanted. Offertory sentences at close of sermon. Population of the parish, 11,600. Gross income, £800, subject to deductions.

ST. ANDREW, WELLS STREET, MARYLEBONE.—Sixth Sunday after Trinity, 1882. At this place there are no less than six services every Sabbath day of the year. These are specified either as a “Celebration” or “Evensong.” The first commences at eight o’clock in the morning, and the last at seven in the evening. Of these the principal celebration at 11.15 resembles very closely the usual church services in the metropolis which begin a quarter of an hour earlier. Prayers intoned. Psalms chanted. A surpliced choir of twenty-five voices (highly efficient). *Te Deum* and *Jubilate* (services in B flat, Calkin). Anthem, “*Exulta Sion*” (Pergolese). *Kyrie*, *Sanctus*, and *Gloria* in G (Cherubini). Hymn during the offertory. At Evensong prayers intoned, Psalms chanted; *Magnificat* and *Nunc Dimittis* (services in B flat, Docker). Anthem, “*God is a Spirit*” (Bennett). Hymn during the offertory. The opportunities afforded for congregational singing were heartily responded to by a large assembly, although the sexes were partitioned off. Population of St. Andrew, 5,143. Gross income of the vicarage, £290 per annum. Patrons, the Crown, and Bishop of London alternately.

ALL SAINTS, MARGARET STREET, MARYLEBONE.—Sunday evening, April 16th, 1882. The services of this church differ so materially from those ordinarily conducted in the Church of England that they require to be somewhat more minutely described.

“All Saints” is, regarded as a structure, one of the most original and sumptuous Gothic churches in the Metropolis. Its size is not great, nor its external appearance, of variegated brick, specially attractive; but the internal fittings are very striking and suggestive. The roof rises seventy-five feet, the piers are of polished granite, and the capitals of white alabaster, admirably carved. The low choir screen is also of alabaster; the font and baptistry is of marble, and nearly all the internal solid decorations are likewise of marble, chiefly British. On the east-end wall there are paintings of the Nativity, Crucifixion, the Saviour, the Virgin, and the twelve Apostles, in *fresco*, by Dyer. These are in compartments. The windows are richly painted. Nearly eight years were occupied in completing the building, which is said to have cost £60,000. On the evening in question the service commenced with a long and elaborate performance on the organ. When this terminated, or nearly so, the clergy and choristers emerged from the vestry, preceded by the bearer of a cross, and two with banners, who grouped themselves in positions facing the altar, on which two colossal candles were lighted. A hymn was then announced and a procession formed, during which the hymn was sung. This over, the ordinary evening prayers were intoned. *Amens* and *versicles* chanted. The *Psalms*, *Gregorian*. The *Magnificat* and *Nunc Dimittis* of a very florid and spark-

ling character. Versicles as before, by Tallis. After the third collect came the Anthem, "Thou didst not leave," and "Worthy the Lamb" (Messiah). Previous to sermon, the Easter hymn made the lofty roof resound, so heartily did the crowded congregation contribute to its harmonies. Another popular hymn during the offertory received similar support. This, however, was supplemented by a chorus, "Hallelujah," for choir and organ only. The organist had little rest during the entire service, and he appeared quite as vigorous at the close as at the commencement, for the outgoing voluntary served—if no other purpose—to show what a command the performer had over an instrument capable by its compass and quality of producing mighty effects.

ALL SOULS, LANGHAM PLACE, MARYLEBONE.—Sunday evening, July 9th, 1882. Prayers read. A surpliced choir of twenty-four voices. Not a note intoned throughout the service. Magnificat, Psalms, and Nunc Dimittis chanted. Hymn after third collect, before sermon, and during the offertory. The congregation—a very large one—joined so heartily both in chant and hymn, and sang so well in tune, that it was delightful to hear. "Church Hymns" used. Population of All Souls, 14,811. Gross income, £700.

BEDFORD CHAPEL, BLOOMSBURY.—Sunday evening,

May 27th, 1883. Prayers partly intoned. Surplined choir of sixteen voices. Magnificat, Nunc Dimittis, and Psalms chanted. No Glorias to any, but Amens substituted. Hymn after third collect, before sermon, and during the offertory. A book—without preface or editorial remarks—entitled “Christian Hymns” used.

BERKELEY CHAPEL, MAYFAIR.—Good Friday, April 11th, 1884. Prayers intoned throughout. A surplined choir of fourteen voices. Venite, Te Deum, and Jubilate chanted. During the service four hymns were sung from a pamphlet entitled, “The Story of the Cross.” These comprised twenty-six short stanzas, attributed to the late Rev. E. Monro, the last four sung kneeling. Net income, £400.

CAMDEN CHURCH, CAMBERWELL.—Sunday morning, November 5th, 1882. Prayers and Psalms read (admirably). No set choir. Venite chanted. Te Deum (Jackson in F). Hymn after third collect, and hymn at close of prayers. No music during the Communion Service, except the Glorias before the Gospel. A short organ interlude previous to sermon.

Note.—In no church of eminence outside the City has there been less change of ritual during the last forty years than at Camden, and yet there is not one that maintains a firmer standing in the estimation of the old church-goer. The congregation are not merely

invited to sing, but they really do sing with an earnestness of soul that requires no professional aid except the organ to keep the music up to its proper pitch. Notwithstanding the ridicule often cast upon "Jackson in F," it did not appear to be a contemptible composition with this large congregation of worshippers, who, seeming to understand the composer's design, strove to bring out his meaning. The revised edition of the late Rev. Charles Kemble's "Selection of Psalms and Hymns for the Public Service" was the Hymn-book used. Population of the Camden district, 7,000. Gross income, £1,186, including pew rents.

First Sunday Evening in Advent, 1882. Prayers and Psalms read. Magnificat and Nunc Dimittis chanted. Hymns after third collect, at close of prayers, and at conclusion of the sermon.

CHRIST CHURCH, SPITALFIELDS.—Sunday morning, September 11th, 1881. Prayers read. Venite and Psalms chanted. Te Deum and Jubilate (services). Hymn after third collect and at close of prayers. Musical responses to the Decalogue. Sentences from the Communion Service sung during the offertory. The singing throughout was very hearty, but some of the music chosen taxed the capabilities of the singers somewhat severely. The tendency also to display the fortissimo properties of the organ was too frequent. "Hymnal Companion" used. Population, 16,383. Gross income, £400, and house.

Sunday Morning, October 21st, 1883. Prayers partly intoned. A choir of twenty voices. Venite, Te Deum, and Jubilate chanted. Hymn after third collect, and previous to sermon. Musical responses to the Decalogue.

Note.—The Spitalfields organ has the reputation of being one of the finest-toned in the Metropolis. It was originally built in 1730 for £600—not half its value. Nearly a century elapsed before it underwent any repair worthy of mention. After the fire in the steeple of the church, in 1837, this valuable instrument was found to have suffered great damage by water. Since then it has been enlarged, and now contains forty-five sounding stops, distributed [among three manuals and pedal. As a novelty the swell is placed in a wall contiguous.

CHRIST CHURCH, NORTH BRIXTON.—Wednesday evening, October 19th, 1881. The whole service *read*, except the Magnificat and Nunc Dimittis, which were chanted. Two hymns were sung previous to the sermon, and one at the close of it. This order of the week-day service here differs very slightly from that of Sunday evenings generally. “Hymnal Companion” used. Good congregational singing. Gross income, £700. Population, 6,988.

Christmas Day, 1883. Hymn. A choir of twelve voices (male and female). Prayers and responses

read. Psalms also read, but Glorias chanted. Venite and Te Deum chanted. Anthem after third collect. Hymn at close of prayers. Sanctus before the Gospel. Hymn previous to sermon.

Note.—The congregation (as usual a large one) sang well and heartily, but, with the exception of the professional voices clustered about the organ, there was scarcely any audible departure from the melody of the hymn tunes selected.

ST. CLEMENT DANES.—Sunday evening, April 15th, 1883. Processional hymn. A surpliced choir of twenty voices. Prayers partly intoned. Magnificat and Nunc Dimittis (services). Psalms chanted. Anthem after third collect. Hymn previous to sermon and during the offertory. Also a processional after the Benediction. "Church Hymns" used. Population, 11,503. Gross income, £600, and house.

HANOVER CHAPEL, REGENT STREET.—Sunday evening, May 7th, 1882. Prayers intoned. Surpliced choir of eighteen voices. Psalms chanted. Magnificat and Nunc Dimittis (services). Hymn after third collect, previous to sermon, and during the offertory. "Ancient and Modern" Book used.

HOLY TRINITY, CLAPHAM.—Sunday evening, April 8th, 1883. Prayers intoned. A surpliced choir of sixteen voices. Psalms chanted. Magnificat and Nunc

Dimittis (services). Hymn after third collect, at close of prayers, and during the offertory. The congregation—a very large one—chanted with great precision, and sang the hymns both with spirit and understanding.

ST. GEORGE THE MARTYR, BOROUGH. — Sunday morning, December 23rd, 1883. Prayers read. Amens chanted. A choir of eight female and four male voices. Venite, Psalms, and Te Deum chanted. Versicles (Tallis). Hymn at close of prayers, after the Communion service, and during the offertory. "Church Psalter" used. Musical responses to Decalogue, and Sanctus before the Gospel. Gross income of the living, £560. Population of the parish, 18,500.

Note.—The singing throughout the service in question was both general and hearty.

ST. GILES, CAMBERWELL.—Sunday morning, March 16th, 1884. Prayers intoned. A surpliced choir of more than twenty voices. Jubilate, Te Deum, Psalms, and Benedictus chanted. Hymn after third collect, at close of prayers, and during the offertory after sermon. No Litany. "Ancient and Modern" Hymn-book used. A large congregation, and the singing throughout, though not boisterous, was fairly sustained. The parish of St. Giles, according to a recent census contains about 16,000 inhabitants. Net income of the living, £1,300, and house.

ST. GEORGE, BLOOMSBURY.—Sunday morning, July 30th, 1882. Prayers read. Surpliced choir of twenty voices. Venite, Te Deum, Psalms and Benedictus chanted. Litany read, with the musical responses of Tallis. Hymn at close of prayers. Amens chanted throughout. Musical responses to the Decalogue. Hymn previous to sermon. Musical selections from the Communion service, by choir alone, during the offertory. A large congregation joined heartily in the vocal portion of the service. "Church Hymn-Book" used. The admixture of the polyphonic with the monotone, especially in the Creeds, seemed to point to the policy of adopting some decided style of response, in order to preserve the solemnity of its character. The parish of St. George had, according to recent surveys, a population of 17,300. Income of the living, £600, and house.

ST. GEORGE, HANOVER SQUARE.—This is one of the fifty new churches built after the Fire, but it was not consecrated till early in the eighteenth century. Among other objects of special interest connected with the structure are three painted windows, dating about 1520, brought from Mechlin, and purchased by subscription, representing a Tree of Jesse. Although this church is regarded as the most fashionable in the Metropolis, especially for marriages, its services partake in no degree of the fashionable and ambiguous.

character of too many in that locality and elsewhere. The ceremonials at St. George differ but slightly from those of the last generation, for example :—Sunday evening, April 30th. Prayers and versicles read. Psalms and Amens chanted. Also Magnificat and Nunc Dimittis. Hymn after third collect, and hymn previous to sermon. Hymn during the offertory. The singing in all these cases was hearty and congregational, the music solid and easy, and although a few voices, male and female, in close proximity to the organ, appeared to take the lead, they were not overpowering, as the large congregation seemed to participate with spirit in this vocal portion of the service. “Church Hymns” sung. The organ, originally built by Gerard Smith, but subsequently altered and repaired, contains twenty-one stops, besides accessory movements. On Wedding-days it is “the chief musician.”

Sunday Evening, April 29th, 1883. Prayers read. Magnificat, Psalms, and Nunc Dimittis chanted. Hymn after third collect, previous to sermon, and during the offertory. In each and every portion of the musical service the congregation manifested both fervour and judgment.

ST. GEORGE'S CHAPEL, ALBEMARLE STREET.—  
Sunday morning, April 22nd, 1883. Prayers read. Responses intoned. A choir of four adult voices, one

male and three female—all of great strength. Venite, Psalms, and Jubilate chanted. Hymn after third collect, during the offertory, and previous to sermon. Musical responses to Decalogue. A very confusing organ accompaniment to the Nicene Creed. "Church Hymns" used.

ST. GILES-IN-THE-FIELDS. — Easter Day, morning, March 25th, 1883. Prayers read. A surpliced choir of twenty voices. Venite, Psalms, and Jubilate chanted. Te Deum (service). Athanasian Creed intoned. No Litany. Two hymns previous to sermon. "Church Hymns" used. Musical responses to the Decalogue, and Communion sentences chanted during the offertory. Congregation estimated at 800.

ST. GEORGE-IN-THE-EAST.—Sunday morning, November 26th, 1882. Prayers partly read and partly intoned. Amateur choir of twenty-five voices. Jubilate, Psalms, and Te Deum chanted. Hymn after third collect, and at close of prayers. Musical responses to the Decalogue. Gloria chanted. Hymn during the offertory. "Ancient and Modern" Hymn-book used. Population, 8,066. Net income, £280, and house.

Note.—Considering the largeness of the population, the number of adults present on the morning in question was very small. The singing was well sustained by the congregation throughout the service, and al-

though no printed music-books were apparent among the choir, it was evident that a great deal of care had been exercised in their musical training, seeing they performed their task as effectively as in many other places of greater musical pretensions may from time to time be heard.

ST. JOHN THE BAPTIST, CLERKENWELL.—Sunday evening, June 4th, 1882. Prayers read. A surpliced choir of fourteen voices. Psalms, Magnificat and Nunc Dimittis chanted. Hymns “Ancient and Modern” after third collect, previous to sermon, and during the offertory. A processional hymn concluded the service. The congregation consisted largely of young persons and children, who appeared to have undergone a certain amount of musical training, but who, like young recruits, require a methodical drill. The music selected for the service was certainly heavy, and did not show off the voices to the best advantage. Population, 4,001. Net income, £267, and house.

ST. JAMES’S, CLERKENWELL.—Re-opening of church, Friday morning, October 13th, 1882. Hundredth Psalm (old version). Prayers read, but responses partly intoned and partly chanted. Venite, Psalms, and Jubilate chanted. Te Deum (service). Anthem after third collect, “O taste and see” (Goss). Hymn previous to sermon, and hymn “Ancient and Modern” during the offertory. The Lord Mayor and

Sheriffs attended the re-opening in state, and the Rev. Canon Duckworth preached to a congregation that crammed the building to its utmost capacity. The hymn-singing was of a very enthusiastic character, and, for so large a gathering, well in tune.

ST. JOHN THE EVANGELIST, WESTMINSTER.—Trinity Sunday morning, May 20th, 1883. Hymn. Prayers read. No choir. Venite, Te Deum, Psalms, and Jubilate chanted. Hymn after third collect and at the close of prayers. Musical responses to the Decalogue. Hymn previous to sermon. "Ancient and Modern" Hymn-book used. The singing throughout the service was of the congregational type, and very well sustained. Population, 10,859. Gross income, £280, and house.

ST. JAMES, PICCADILLY.—It has been said that, so far as architecture is concerned, in this church "extremes meet." The exterior is of red brick, with stone quoins, and of a mean and ugly aspect; while the interior is light, airy, elegant, and, in fact, a masterpiece of a great master. The beautiful foliage over the altar is the work of Grinling Gibbons. The church was completed just 200 years ago, and almost immediately after, the organ, built by Renatus Harris, was presented by Queen Mary, having been before "in ye Greate Chappell at Whitehall, which heretofore ye Papists possessed." In 1852 an entirely new inside

was put to the instrument, with the exception of a fine metal stopped diapason, and the front open diapason, which are retained. The handsome old case is also preserved. There are now thirty-six sounding stops distributed among three manuals and pedal. The services differ so little from those of Hanover Square as not to need special mention. Population, 11,472. Gross income, £1,150, and house.

ST. LEONARD'S, SHOREDITCH.—Sunday morning, November 4th, 1883. Prayers partly intoned. A surpliced choir of twenty-four voices. Venite, Psalms, Te Deum, and Jubilate chanted. Responses somewhat in the style of Tallis. Hymn after third collect, previous to sermon, and during the offertory. Musical responses to the Decalogue, and Marbeck's rendering of the Nicene Creed. "Ancient and Modern" Hymn-book used.

Sunday Evening, October 29th, 1882. Prayers intoned. Surpliced choir of twenty-two voices. Psalms chanted. Magnificat and Nunc Dimittis (services). Hymns after third collect, previous to sermon, and during the offertory. Revised edition of "Ancient and Modern" Hymn-book used. Population of St. Leonard, 13,106. Net income, £472.

Note.—Considering the large number of residents in the immediate neighbourhood of the church and the efficient manner in which the services are usually

performed, the adult attendance on the evening in question was out of proportion small. No lack of children; some of them very noisy.

ST. MARY, NEWINGTON. — Holy Thursday, May 3rd, 1883. Evening. Prayers intoned. Surpliced choir of twenty-six voices. Psalms chanted. Magnificat and Nunc Dimittis (services). Anthem after third collect. Hymn at close of prayers, and hymn during the offertory. "Ancient and Modern" Hymn-book used. Population of St. Mary, 9,777. Net income, £1,600 and house.

ST. MARGARET, WESTMINSTER. — Sunday morning, July 24th, 1881. Prayers read. A surpliced choir of twenty-four voices. Psalms read. Te Deum and Jubilate chanted. Hymn after third collect. Litany read. Hymn at the conclusion of prayers. Musical responses to the Decalogue. Hymn previous to sermon. "Ancient and Modern" Hymn-book used. Memorial sermon on the death of Dean Stanley. A large congregation. The population of St. Margaret, as recently stated, is 5,032. Gross income, £500, and house.

ST. MARY, RECTORY, LAMBETH. — Sunday morning, June 19th, 1881. Prayers read. Psalms also read throughout. Te Deum sung very imperfectly. Hymn after third collect. Litany read. Hymn at the close of morning prayer. Musical responses to the Deca-

logue. Hymn previous to sermon, and musical responses during the offertory. "Hymnal Companion" used. It ought to be observed, although the monotone was not practised during any part of the service, the reading throughout was of a highly finished stamp, and very effective withal. The music certainly was not of a very advanced type, but it appeared to suit the congregation, who joined heartily in the hymns. His Grace the Archbishop of Canterbury took for his text, "Luke the Physician," it being Hospital Sunday. The gross income of the parish is a large one, viz., £1,560, and house, but the population is large also, viz., 13,723, a more than ordinary proportion of whom belong to the humble classes.

Sunday Morning, March 23rd, 1884. Prayers read. A native choir of male and female voices. Venite and Jubilate chanted. Psalms read. Te Deum (service). Five hymns were sung during the service, which was special, owing to the induction of a new rector.

ST. MARTIN-IN-THE-FIELDS. — August 21st, 1881. Prayers intoned. A surpliced choir of twenty-four voices. Venite and Psalms chanted. Te Deum sung in unison by choir and congregation. Benedictus chanted. Hymn after third collect, and at the close of prayers. Musical responses to the Decalogue, and Marbeck's accompaniment to the Nicene Creed, by choir alone. Hymn during the offertory.

On Monday Evening, September 26th, a "Memorial Service" on the death of President Garfield took place. The choir was strengthened for the occasion. Appropriate chants and hymns were selected, and for the Anthem, "The trumpet shall sound" (Handel). The church was crowded to overflowing, and the Dead March in "Saul" closed the service.

During the Lenten season there were services every Wednesday evening. On these occasions Prayers and Psalms were read. Surpliced choir of twenty voices. Magnificat and Nunc Dimittis chanted. Hymn previous to sermon and hymn after, (all kneeling).

Sunday Morning, August 20th, 1882. Prayers partly intoned. Surpliced choir of sixteen voices. Venite, Te Deum, and Benedictus chanted in unisons or octaves. Hymn after third collect, at close of prayers, and during the offertory. Harmonized responses to the Decalogue. The Nicene Creed as arranged by Goss. "Church Hymns" used. Plenty of singing, but dreamy, and for the most part ineffective.

ST. MARYLEBONE.—Sunday morning, September 17th, 1882. Prayers read. Venite, Psalms, Te Deum, Jubilate and Amens chanted. Hymn at close of prayers, and hymn before sermon. Musical responses to the Decalogue. The choir, so to speak, consisted of twelve girls, equally divided by the organ. These

were supported by a few male voices. The church was nearly filled, and the congregation joined heartily in the music selected for the service. "Church Psalter and Hymn-book" used. The population of this parish is estimated at 25,000. Gross income, £1,270.

ST. MARY, WHITECHAPEL. — Sunday morning, February 25th, 1883. Prayers read. Venite, Benedicite, Jubilate, and Psalms chanted. A choir of thirty-two voices. Hymn after third collect, at close of prayers, and conclusion of sermon. Musical responses to the Decalogue. "Hymnal Companion" used.

Note.—This newly-built church—consequent upon the destruction of the pre-existing one by fire—is not only capacious, but admirably adapted to the condition of the neighbourhood. As on the morning in question, so on every Sunday throughout the year, the attendances are, as a rule, remarkably good. The singing is quite of a congregational cast, hearty and well-sustained. Gross income, £500, and house. The population of the parish of St. Mary rather above 15,000.

ST. MATTHEW, DENMARK HILL.—Sunday morning, October 14th, 1883. Prayers and Psalms read. A surpliced choir of sixteen voices. Venite, Te Deum, and Jubilate chanted. Hymn after third collect, at close of prayers, and previous to sermon.

“Church Hymns” used. Musical responses to the Decalogue. Singing throughout well sustained by a large congregation. Gross income, £740. Population, 4,051.

ST. OLAVE, SOUTHWARK.—Sunday morning, June 16th, 1883. Prayers intoned. Surpliced choir of twenty-six voices. Venite, Psalms, Te Deum, and Jubilate chanted. Hymn after third collect, at the close of prayers, before sermon, and during the offertory. “Ancient and Modern” Hymn-book used. Musical responses to the Decalogue, and Doxology after the Gospel. Population of St. Olave, 3,780. Gross income, £628, and house.

ST. PANCRAS.—Palm Sunday, morning service, 1884. Prayers and Psalms read. No choir. Venite, Te Deum, and Benedicite, omnia opera, chanted. Hymn after third collect, at close of prayers, and previous to sermon. Musical responses to Decalogue, and Doxologies before and after Gospel. “Hymnal Companion” used.

Note.—St. Pancras church, which occupied three years in building, was completed in 1822, at a cost of £76,679 7s. 8d. Very recently about £5,000 have been expended in repairs and “touching-up.” One would imagine from this, that the musical services here belong to the high type. Not so, however; they are “simple to simplicity.” The congregations are

always large, the singing well in tune from every part of the sacred edifice. A few children in charity attire placed beside the organ, and tolerably well-trained, keep the melody prominent enough to guide the congregation. It is said that the effort of a few influential parishioners to establish a surpliced choir was crushed in the bud, the great bulk preferring to "let well alone." Population, 17,201. Gross income, £1,200.

OLD ST. PANCRAS. — This, among other notable events in its ancient history, is spoken of as the last church in the Metropolis at which the Roman Catholic service, pure and simple, was performed. Of late years the now unpretending edifice has been repaired, and the service is conducted upon nearly the same lines as its more stupendous namesake in the Euston Road.

ST. PAUL, CLAPHAM.—Sunday morning, May 6th, 1883. Prayers read. No choir. Venite, Psalms, Te Deum, and Jubilate chanted. Hymn after third collect, and hymn previous to sermon. "Hymnal Companion" used. A large congregation. The singing throughout the service was general and hearty. Population of St. Paul, 5,025. Income from pew rents, £300.

ST. PAUL, GREAT PORTLAND STREET. — Sunday morning, June 10th, 1883. Prayers intoned. Sur-

pliced choir of sixteen voices. Venite and Psalms chanted. Te Deum and Jubilate (services). Hymn after third collect and at close of prayers. Litany (Tallis). No Communion service.

ST. PAUL, DEPTFORD.—Sunday morning, January 13th, 1884. Prayers, Responses, and Amens intoned. A surpliced choir of thirty voices. Venite, Psalms, and Jubilate chanted. Te Deum (service). Hymn after third collect and at close of prayers. Musical responses to the Decalogue. Sanctus before and after Gospel. Hymn during offertory. "Ancient and Modern" Hymn-book used. Gross income of the living, £500, and house. Population of the parish, 17,000.

ST. PHILIP, REGENT STREET.—Sunday morning, July 23rd, 1882. Prayers read. Responses intoned. Surpliced choir of twenty voices. Venite, Psalms, and Jubilate chanted. Te Deum (service). Hymn after third collect and at close of prayers. Musical responses to the Decalogue. Nicene Creed chanted. Choral selections from Communion service during the offertory. "Ancient and Modern" Hymn-book used.

ST. PETER, EATON SQUARE.—Sunday evening, May 21st, 1882. Processional hymn by a surpliced choir of thirty voices. Prayers intoned. Versicles (Tallis).

Psalms chanted. Magnificat (service by Elvey), Nunc Dimittis (Croft). Anthem after third collect, "But Thou didst not leave," and chorus, "Lift up your heads" (Handel). Hymn previous to sermon, and hymn during the offertory. "Ancient and Modern" Hymn-book used.

This large church was crowded, and the singing on the part of the congregation was well sustained. A grand performance on the organ lengthened the stay of many after the Benediction was pronounced.

ST. PAUL, COVENT GARDEN. — Sunday morning, April 15th, 1883. Prayers read throughout. Venite, Te Deum, Psalms, and Benedictus chanted. Musical responses to the Decalogue. Two hymns previous to sermon, and one during the offertory. "Church Hymns" used. The choir consisted of six treble voices and three adult. Quite enough for a resonant building, not half filled with worshippers. Population, 4,376. Gross income, £500 and house.

ST. STEPHEN, WESTMINSTER. — Sunday morning, October 29th, 1882. Prayers intoned. A choir of twenty-six voices. Venite, Psalms, Te Deum, and Benedicite, omnia opera, chanted. Hymn at the close of prayers. Decalogue read. Responses, musical. Gloria (Goss). Short organ interlude previous to sermon. Hymn during the offertory. "Church Hymns" sung.

Note.—This church, situated in Rochester Row, Tothill Fields, was erected at the sole expense of the present Baroness Burdett-Coutts in 1849. It is a beautiful specimen of modern Gothic. The tower, however, interferes with the harmony of the building inside, but the details are in excellent keeping with the structure as a whole. All the seats are free, as the ordinary attendants at St. Stephen's belong not to the wealthy class. The altar-cloth was presented by the "Great Duke of Wellington," on the completion of the building. A short time since the population of this district was estimated beyond 7,000. It cannot be said that the musical portion of Sunday services here is in the general of a very ambitious character, yet it could easily be improved to the benefit of congregational singing. Net income, £500, and house.

ST. SAVIOUR, SOUTHWARK. — After Westminster Abbey, it is said, "St. Saviour contains the finest specimens of Early English in the Metropolis." Formerly it was known as the Church of St. Mary Overy, and was first erected into a parish church by Henry VIII., in 1540. Nothing, however, remains of the old church but the choir and the Lady Chapel. In the time of Mary, the Lady Chapel was used as a consistorial court. Efforts are now being made to revert to the old name, St. Mary Overy, but for what beneficial purpose it is not clear. It had a meaning formerly which cannot be applied now. In

the old map of London, before referred to, at the Chapter House, Westminster, this priory stood at the foot of the only bridge across the Thames, and a very conspicuous object it was, as everything at the back bore the appearance of a marshy outspread, with scarce a house or a tree to relieve its sameness. Matters are wonderfully altered now. The same church, however, holds an important position among the hundreds with which the metropolis is surrounded. The organ was built in 1703; the great and choir had originally "short octaves GG." In 1818 these were converted into "long octaves," and the organ considerably enlarged. Since then repeated alterations have occurred, and the magnificent old case exchanged for one designed by the architect of the building. In 1841 the organ was removed from its previous position between the transepts to the west end of the new nave, just then rebuilt on the site of the old one. It contains twenty-eight sounding stops. The musical service of the church just now is of a very undecided character. St. Saviour has no choir, but a picked band of boys lead, so to speak, the singing. Example: Sunday morning, September 3rd, 1882. Prayers read. Venite, Psalms, and Te Deum chanted. Responses, an admixture of reading and monotone. Versicles "collated from ancient usages." Hymn at the close of third collect and before sermon. Musical responses to the Decalogue. "Hymnal Companion"

used. The singing throughout was boisterous, and gave evidence that the singing-master has got something to do before St. Saviour's Church becomes a pro-cathedral.

THE FOUNDLING HOSPITAL.—The services at this excellent institution, both in form and effect, vary but little from “year's end to year's end.” Nowhere in England can such a large body of boys and girls be seen and heard to sing in chorus so well. Their training is evident, and the ease and correctness with which they take up and sustain their parts in a chorus—not always easy—cannot fail to strike the attentive listener with admiration and surprise. Six professional soloists, a good organ—built by Bevington, with forty-nine sounding stops—and a first-class performer on the instrument, is a sufficient guarantee respecting the Sunday music at this place. The prayers are usually read; the *Te Deum*, *Jubilate*, *Nunc Dimittis*, &c., are sung to services the Psalms and responses chanted, and the hymns fitted to tunes suitable for the congregation. The title of the book used is, “*Hymns and Anthems for the Foundling Hospital*” (pp. 250).

GREENWICH WITH ST. MARY.—Sunday morning, March 30th, 1884. Prayers read, responses intoned.

A surpliced choir of twenty-four voices. *Venite*, *Te Deum*, Psalms, and *Jubilate* chanted. Hymn after third collect, at close of prayers, and previous to

sermon. Musical responses to Decalogue. Musical sentences by choir alone during the offertory. All the hymns and chants being simple and appropriate, the congregation—a very large one—maintained the vocal portion of the service throughout with effect. “Ancient and Modern” Hymn-book used. Population of the joint parishes, 10,110. Net income, £700, and house.

HOLY TRINITY, MARYLEBONE.—Sunday morning, September 23rd, 1883. Prayers and Psalms read. No professional choir. Venite, Te Deum, and Jubilate chanted. Hymn after third collect, at close of prayers, previous to sermon, and at its conclusion. “Church Hymns” used. The only music at the Communion service was the Gloria before the Gospel. The singing throughout the morning was uniformly general, and well sustained by a large congregation. Gross income of the living, £1,030, and house. Population of the parish rather more than 14,000.

WHITEHALL.—Sunday morning, August 13th, 1882. Prayers intoned. A surpliced choir of twelve voices. Venite, Te Deum, Benedictus, and Psalms chanted. Hymn after third collect, at close of prayers, and before sermon. Litany responses in monotone, with a muttering organ accompaniment. Both the Apostolic and Nicene Creeds treated in a similar fashion. In each case the organ was, to the worshipper’s ear, an intruder. Appropriate musical responses to the Decalogue. “Ancient and Modern” Hymn-book used.

## CHAPTER IX.

### THE PSALM CHANT.

When Music heavenly Maid was young,

. . . . .

First fear his hand, its skill to try,  
Amidst the chords bewilder'd laid,  
And back recoil'd, he knew not why  
Ev'n at the sound himself had made.

COLLINS, 1750.

Proper Mode of Using Psalms—Defective Methods of Chanting—Frivolous Objections to the Use of the Chant—Its Suitability to English Church Worship—Its Construction and Character—Sir F. Gore Ouseley's System—Authors of the Anglican Chant—Double Chants Condemned—Rhythm—St. Paul's Cathedral and Westminster Abbey Chants Contrasted—Dr. Stephen Elvey's Theory of Chanting.

**A**MONG the many advances in the music of the Church it would be strange indeed if more accurate ideas of the character and value of the psalm chant than those of bygone days were not continually unfolding themselves. At present, how-

ever, there are large spaces open for cultivation of a rudimentary kind, and still larger for bringing up church congregations to represent fitly this important part of public worship. People are, happily, finding out that the proper mode of using psalms is to sing them, and that to talk of reading psalms is just as ridiculous as to talk of reading songs. The great impediment at present existing is the defective alliance between the words and the music, sometimes arising from bad pointing, and sometimes from a careless, not to say malignant, perverseness of imperfectly educated choirs in dwelling upon a trivial syllable, and then crowding a long and important word into a single note. Singing of this kind cannot fail to sound irreverent, and hence many serious and devoted persons have conceived a prejudice against chanting of every description. It is well, however, to know, when this, the Church's peculiar song, is properly performed, their objections vanish, and the chant appears in its true character of a reverent recitation, relieved by short phrases of melody.

comes with large claims upon the national worshipper. It is suited to the English language, to the English character and taste, to the English Church service, and to English churches. It is semi-rhythmical, and is composed essentially of seven bars of simple harmonized melody, divided into two parts by double bar, which corresponds with the colon in the

middle of every verse in the Psalms "pointed for chanting." The first note of each portion of the chant is of indefinite length, giving simply the pitch of the notes, on which are distinctly recited so much of each verse of the psalms as are not appropriated to the remaining bars. These last are sung in strict time, and contain two notes each, except the concluding bar of each division, which contains but one note. In the rhythmical portions of the chant it is desirable to have but one note to each syllable, and one syllable to each note. As this cannot always be done without sacrificing sense to sound, various plans have been devised to accommodate the non-rhythmical words to the rhythmical notes. But, like putting round pegs into square holes, the attempts at accommodation have been about as successful.

Sir F. G. Ouseley, the present Professor of Music at the University of Oxford, says: "In every system one great principle of chanting should be observed. It is this: to make the Psalms intelligible, without detriment to the choral effect, it is desirable to recite on the first, or reciting note, slowly and deliberately, minding the stops and the accents of the words as in good elocution. Coming to the rhythmical portion of the chant a tolerably brisk pace should be adopted, so as to bring the speech of the syllabic utterance as near as possible to the uniformity in the various parts of the chant. It is, therefore, a sad departure from this

great principle, and sadly subversive of the sense of the words, to gabble over the recitation, as is too often done, and then drawl through the inflected bars as though they were a dirge unconnected with what went before."

Whatever the doubts and mysteries clustering about the origin and nationality of psalm tunes, there can be no doubt respecting the authors of the Anglican chant. Thomas Tallis and Richard Farrant were essentially English composers of church music, and their chants have always been regarded as models of style and fitness. They were contemporaneous, and both died in the year 1585. The examples of each, given in almost every chant-book, will be sufficient to corroborate what is here stated respecting them.

For many years after their death very few composers of psalm chants made their appearance. Pelham Humphreys, who died in 1674, at the age of twenty-seven, had the good fortune of obtaining the appellation "grand" to a changeable chant, and it is so dignified at this day, notwithstanding the legion which find their way into printed collections. The beauty and simplicity which characterize the early masters suffer not in the smallest degree by contact with the more ostentatious double chant, many of which contain an undue admixture of the ornate style, and, consequently, are less fitted for so important a part of a solemn public service, in which the entire

congregation are invited to join, but are frequently shy in attempting music, for them too crooked, if not too classic. Moreover, double chants have been condemned, not merely from their having originated in a blunder, but because they are utterly opposed to the parallelism of the Hebrew poetry, and, consequently, interfere with the sense of the Psalter.

Dr. Crotch, Mr. Atwood, and a few others, have displayed considerable ingenuity in the construction of chants, "*Recte in Retro.*" Here and there one preponderates with octaves, and Mr. Havergal has written one in double counterpoint. All this looks large, and sounds grandly to refined musical culture, but, to another set of tastes and feelings, the charm of the whole thing vanishes upon consideration of its questionable aptitude for a solemn religious service.

[Note.—Although the learned Oxford Professor condemned the composition of double chants, he is charged with "doubling the double." A quadruple chant, though not exactly a new invention, is regarded as a novelty, and is sought after by some choristers who at times like to travel out of the beaten track. It is, as its name implies, the single chant twice doubled, and is fitted to psalm verses, or the *Te Deum*, in the ratios of four, eight, twelve, &c. The rhythm and phrasing are the same as in the double chant, but include a greater variety of melody. In

fact it somewhat resembles the hymn tunes of eight-line measure. Quadruple counterpoint may be defined as a composition in four parts, which follow each other in unbroken succession.]

A great deal of learned talk has been expended upon the strict meaning of the word "Rhythm." No less an authority than Plato defines it as "the order of movement," and the greatest English intellectual lion of the last century interprets the meaning to be, "proportion applied to any motion whatever;" but Dr. Johnson was not a very musical man, or he might have said, in music it is that measure which results from the equal combination of time with the difference of movements, whether rapid or slow. In other words, rhythm is musical punctuation and little else.

Somewhere about the middle of the present century, Mr. Goss, then organist of St. Paul's Cathedral, published a book of 270 cathedral chants—ancient and modern—in score, with an accompaniment for the organ or pianoforte; and *instructions* for properly adapting the words of the Psalter to the chant. Subsequently a committee, so to speak, of thoroughly qualified persons discussed the matter fully, and the result was "The Westminster Abbey Chant Book," which now is regarded as a model work upon the subject, yet not up to the standard of perfection.

Many years previous hereto the psalm chant had

engaged the deepest thought and attention of Dr. Stephen Elvey, Organist and Choragus of the University of Oxford. His method of pointing the Psalms, though possessed of novelties, hard at first to sanction, went to the very root of the subject, and grappled with difficulties not easy to be overcome, for, let some writers say what they will, there are difficulties still remaining, and likely to remain. When it is considered that there are 2,496 verses in the Psalms, each containing two parts, and that a considerable number of these present more or less difficulty, surprise will not be felt at the trouble and thought necessary to decide in so many cases where a hair would turn the scale and avoid inconsistency between the several decisions. As an illustration of this, there is one verse capable of being pointed in eight different ways. The only way for setting the Psalms well for chanting, says the Doctor, would be to "alter the translation with a special view to this object." Many persons who have not the courage to look difficulties in the face, pretend they belong to the imaginary class, and dismiss the matter with wondrous ease and brevity, *e.g.*, "The Psalter has been so pointed that it may be read with pleasure, as well as sung with ease." If this be so, many clever musicians and eminently great scholars have expended a considerable portion of their lifetime without a proportionate reward for their labours. Mr. Turle, in

his preface to the "Psalter and Canticles" published by the Society for Promoting Christian Knowledge (1865), says: "With regard to the pointing of the words of the Psalms, so perplexing a variety has arisen, from existing pointed Psalters having been arranged upon no definite principle, that it seemed advisable to recur to at once, and carry out consistently and uniformly, the old and original principle laid down by Dr. Boyce in his 'Cathedral Music' (vol. i., p. 2). He, nevertheless, agrees with Dr. Elvey, that to point the Psalter for the purposes of chanting is an undertaking of extreme difficulty and delicacy. Not only is a thorough appreciation of the spirit and emphasis of the words among the necessary requirements, but, at the same time, a knowledge of the nature and accents of the chants to be used quite as indispensable, as well as that familiarity with the best methods of setting words to music which none but a practised musician possesses, and the most refined niceness of taste."

Furthermore, from the number of attempts by "various hands" to render the Psalms both intelligible and effective in a musical sense, many have been led to suppose that the task is surrounded with extreme difficulties. Admirable scholars in ecclesiastical matters have at different times endeavoured to reduce pointing to a perfect system; but failure in this respect is proved by theories widely

different, and with about the same amount of success. In fact, no two theorists upon the subject are quite agreed as to what may be regarded by the ordinary intellect as the *principle* on which they are based, although in the main they all pronounce good elocution to be the model. This, it must be admitted, is but a vague definition. Unfortunately the examples of what might even pass muster for good elocution are extremely rare in metropolitan pulpits. No one who has attended the various English cathedral services as a careful observer of this portion thereof, can but have noticed a material difference in the pointing of the Psalms.

Not many years since the subject was thoroughly discussed by some of the most competent authorities in London. As a result "The Church Psalter"—the joint production of the Rev. William Mercer and Mr. John Goss, in 1860—gave place to the "Cathedral Psalter," which was "pointed for chanting" by the Precentor and a minor canon of Westminster, in conjunction with the organists of Westminster and St. Paul's. A lay vicar also assisted in the arrangement. They started with two very simple definitions, viz., recitation and accented syllables. The recitation is very properly insisted upon as being outside the chant, and may be of any length, but on reaching the accented syllable, and beginning with it, the music of the chant commences in strict time, the upright strokes (in the

book) corresponding to the bars. Then follow a series of laws, with—as usual in every didactic work—exceptions. As a whole, the system of pointing, as here adopted, is considered by competent judges to be the nearest approach to perfection yet discovered, or at least practised in public worship. Another very important feature is the attention paid to the lights and shades which the different musical signs in use indicate, from *pp* to *ff*, as well as in points requiring more than the ordinary distinct accent. Thus much, then, with reference to pointing.

#### THE PLAIN CHANT.

It is not quite so easy to trace the origin of this as of the psalm chant. All writers who have devoted any strict attention to the subject pronounce its great antiquity. Some assert that it was brought from Antioch by St. Ambrose, Bishop of Milan, towards the close of the fourth century. Others claim it as the choral melody of the ancient Christians, derived from the remains of the Grecian Melopora. The chief peculiarity is its unrhythmical structure. It is not so much a setting of words to music as an adaptation of music to words. There are still some remains of it in Italy, or, at least, what is considered as such; although competent judges, who have heard both the Gregorian and Ambrosian chants, failed to distinguish any difference. The song of St. Ambrose, or—as the

Prayer-book has it—the hymn called *Te Deum Laudamus* is generally supposed to have been his composition, although others attribute it to St. Augustine. Neither one nor the other is entitled to a greater part in it than a simple, melodic, and rudimentary production. St. Gregory, in the sixth century, is said to have improved the Ambrosian chant by the addition of four plagal modes, and in various other ways. After which it was called *canto fermo*, or the established chant. Then came the *canto figmato*, but this was soon abolished. Rousseau considers what still remains of the *canto fermo*, although differing from modern music, to possess a sufficient degree of beauty and variety to interest an intelligent hearer whose mind is free from prejudice, and supposes it to have been originally fine until spoiled by the unscientific ignorance of the illiterate primitive Christians, who knew nothing of music, and sung the prose of Scripture and a barbarous kind of verse worse than prose, regardless either of rhythm or cadence, until they rendered their melodies unmeaning and ridiculous.”

Padre Martini describes it as a monotonous succession of unisons and octaves, either in C major or its relative minor. This was in the early ages of the Church, but for a considerable period prior to the time of Guido (A.D. 900), it was little else than a series of consecutive fourths and fifths in notes of equal value.

The chant of the present day is a mixture of air and recitation. It is true music, as it includes melody and harmony, and extends over a large portion of both morning and evening services. It is used for the Preces, Versicles, Responses, Litany, Suffrages, Sursum Corda, and the Amens after the prayers, collects, &c.

The *figurative* chant moved upon the plain chant, thereby forming a subject for itself in a variety of ways, chiefly in the canon or fugata style, even to the preparation and resolution of discords. It was forbidden by Pope John XXII., on account of what he considered its licentiousness, and in time it fell into such disrepute that the Council of Trent was upon the point of suppressing all music in churches, and Pope Marcellus II. had come to the resolution wholly to abolish it and restore the Gregorian chant in its room, had it not been reformed by Palestrina about the year 1554.

The Canticle chants, as well as some others, are rendered changeable according to the character of the subject with which they are associated. The transition is from the major to the minor, or *vice versâ*. Sometimes, however, another chant is substituted, but this change is attended with confusion other than with skilled choirs.

## CHAPTER X.

### PSALMODY.

Sing unto him, sing psalms unto him, &c.,

1 CHRON. xvi., 9.

Delight in heavenly dwellers move ;  
And since they cannot envy, love :  
When they from this, our earthly sphere  
Their own celestial music hear.

GEORGE SANDYS, (1640).

Antiquity of Psalm Singing—Its praiseworthy character—Fitness of Music to Words—Introduction of Psalm Tunes to England—Early English Composers—Blytheman, Byrde, Tye, and Tallis—Epitaph on Tallis—Pathetic Melodies and Patchy Compositions—Basis of Early Psalmody—Practice of giving Names to Tunes—Arrangers and Adapters—Abundance of English and American Hymn Tunes contrasted—Edifying practice of Psalm singing—Necessity of care—The Omnipotence of Melody in Church Music.

**P**SALM singing is a portion of the history of the Reformation—of that great religious revolution which separated for ever into two unequal divisions the great establishment of Christianity. Its origin, however, goes much farther back than the Re-

formation, yea, to the times of the earliest apostles. No less an authority than Archbishop Secker speaks of the practice of constant singing as a part of their worship, a practice, too, in which the whole congregation joined. St. Jerome, in his seventeenth epistle to Marcellus, says : "In Christian villages little else is to be heard but Psalms ; for which way soever you turn yourself, either you have the ploughman at his plough singing *Hallelujahs*, the weary brewer refreshing himself with a *psalm*, or the vine-dresser chanting forth somewhat of *David's*." Although these events occurred long ago, Psalm singing has been adopted in this country not very dissimilar many a time since, as would seem, instinctively. Everybody is more or less of a musician, though he or she knows it not. Singing was part of the preparatory Pythagorean discipline. Chrysostom observes : "God has joined music with worship, that we might with cheerfulness and readiness of mind express His praise in sacred hymns." Bishop Horne says, "The heart may be weaned from everything base and mean, and elevated to everything excellent and praiseworthy, by the service of song." Psalmody, however simple, to be performed aright must be done skilfully. It has its principles and laws ; it is a thing to be taught and learnt, to be cultivated and improved, to be enriched by knowledge, purified by taste, and perfected by practice. The simplest, plain, sound psalm tunes, sung by a body of pious and

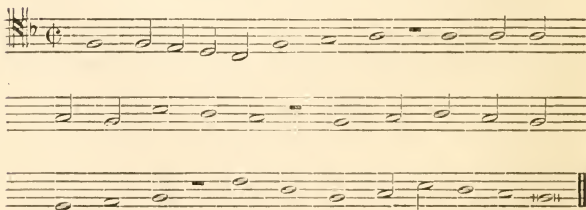
instructed persons with taste, feeling, and practical skill, would not only produce the richest musical effect, but through this might become eminently and effectively instruments of instructive and sanctifying impressions. It is quite possible for the mass of a congregation, in all senses, to "sing with the spirit and the understanding also," for, as before observed, everybody is more or less of a musician, though he or she knows it not. In singing of the psalms, said the late Dr. Cumming, "the whole congregation should be one grand choir, each member so taking his part, that there should be four leaders instead of one," *i.e.*, they should be welded into one.

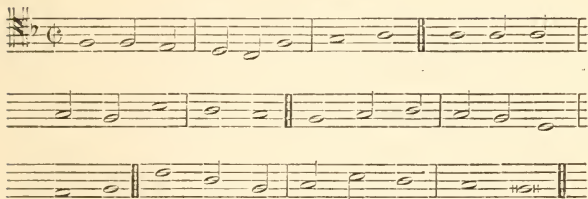
In order to effect this, the music chosen ought to be thoroughly fitted to the words—melodious, easy, solid and sublime. Imperfectly instructed masses need a precentor with a baton, but such an instrument would but ill accord with the unobtrusive character of a solemn worship. Tunes, therefore, delicate in structure, and needing tints of colour for their intended development, are not adapted for the uses of a large congregation, how well soever they might serve in the family circle. All will admit that prophecy is a dangerous expenditure of the intellect, but it requires no great stretch of foresight to pronounce as general the use of a music-book as of a psalter or prayer-book. The time is not far distant when England, a sa nation, shall delete the stain of in-

difference in that department of musical science which has the supreme claim upon it, viz., "Praise in the sanctuary."

Our early versifiers were doubtlessly supplied with tunes from Germany. Beza himself states this in a formal document, dated November 25th, 1552. Mr. Havergal, in his history of the Old Hundredth, says that Guillaume Franc composed the music to Sternhold's words, and that it may be found in the Geneva edition of the English Psalter, dated 1561. A great deal of learned as well as silly talk has been expended upon this not very important matter. John Douland has been accredited with the composition, but his share in it extends no farther than the modification of the tune by the use of bars, thus rendering each strain more symmetrical. From the examples

ADAPTATION OR COMPOSITION OF THE OLD HUNDREDTH, ATTRIBUTED TO GUILLAUME FRANC, 1563. IT WAS CALLED A FRENCH TUNE.



JOHN DOULAND'S MODIFICATION, WHICH HE AFTER-  
WARDS HARMONIZED.

given in old books it will be seen that the quickest common time in ancient music was adopted. Its character, a large C with a perpendicular stroke drawn through it, is still retained, but the style is quite obsolete. The words in the old version are of a jubilant character, and doubtlessly they were sung much quicker than they now are.

At what period bars were invented is unknown. Mention is made of them as early as 1574, in Adrian le Roy's book on the *Tablature*, but they were not in general use for many years after. There are none in Barnard's "*Cathedral Music*," published in 1641, but in the *airs and dialogues* of Henry Lawes, published in 1653, they are found throughout. It is, however, generally believed that, prior to this, bars were used to divide off a section or a period.

Did the design and scope of this work allow the pen of the biographer to be exercised, what a bright array of things noteworthy would present itself.

True it is, that among the very early composers of church music the horizon appears dimly lit. Blitheman and Tye are, to men of the present generation, barely visible, and even Farrant only noticed occasionally. Such, however, cannot be said of Tallis. He is now what he was 300 years ago, the polestar in his particular orbit, and never likely to be eclipsed. Marbeck, who first adjusted the melody of the cathedral service to English words, owed much of his fame to the harmonization of Tallis. But the most wonderful display of harmonical ability may be seen in his song of forty parts. This stupendous, though perhaps Gothic specimen of human labour and intellect is, so to speak, carried on in alternate flight, pursuit, and attack of choral union to the end, when the polyphonic phenomenon is terminated by twelve bars of universal chorus, in quadragintessimal harmony.

The rage—so to speak—“for adapting” Tallis to the services of the church, displays itself in such a variety of forms, that it is often difficult to determine exactly what portion, unless analysed, really belongs to him. Probably no composer of church music has had such a run of patronage as “The old Master.” Unlike the gradual decline and final extinction of the great majority even of great compositions, those of Tallis point the other way. Nor is this seeming anomaly hard to be accounted for. His music is an inspiration, and so thoroughly adapted to the subject

and language with which it is yoked—so dissimilar to any other—that it is “ever fresh, ever new,” as one generation after another affirms by the delight manifested in hearing, or taking part in the same.\*

The Rev. John Strype, in his continuation of “Stow’s Survey,” says he found in the chancel of Greenwich old church a brass plate, on which the following epitaph was engraved in Gothic letters. As it is a very beautiful embodiment of history and truth respecting this venerable musician, no apology is needed for the space it here occupies.

Entered here doth ly a worthy wyght,  
Who for long time in musick bore the bell;  
His name to show was Thomas Tallis hyght,  
In honest vertuous lyff he dyd excell.  
He served long tyme in chappel with grete prayse,  
Fower sovereygnes reignes (a thing not often seene;)  
I mean King Henry and prince Edward’s dayes,  
Quene Maire, and Elizabeth our quene.  
He maryed was, though children he had none,  
And lyv’d in love full three and thirty yeres  
With loyal spowse, whose name yclept was Jone,  
Who here entombed him company now bears.  
As he dyd lyve, so also dyd he dy,  
In myld and quyet sort, O happy man!  
To God ful oft for mercy dyd he cry,  
Wherefore he lyves, let Deth do what he can.

\* Novello has published Tallis in such an intelligible form, and at a cost so trifling, that the merest tyro, able to run a few paces in the path of musical notation, may read and understand him without the undergo of any severe mental distressings.

Among the early psalm composers of note, William Byrde ought not to be overlooked, although a psalm tune with his name attached is rarely to be met with. Dr. Burney classes him with the foremost musicians of his time. In 1588, Byrde published his first production to English words, under the title of "Psalms, Sonnets, and Songs of Sadnes and Pietie, of five parts." At the back of this title he gives "Reasons briefly set downe by th' Auctor to perswade everyone to learn to sing." His reasoning is as conclusive now as it was 300 years ago : for example ; "There is not any musicke of instruments whatsoever comparable to that which is made of the voyces of men, where the voyces are good, and the same well sorted and ordered. The better the voyce is, the meeter it is to honour and serve God therewith ; and the voyce of man is chiefly to be employed to that end—*Omnis spiritus laudet Dominum*.

Since singing is so good a thing,  
I wish all men would learn to sing."

Bishop Jewell, writing to Peter Martyr (Protestant Reformer), in 1560, says, "Not only the churches in the neighbourhood, but the towns far distant, began to vie with each other in the same practice. You may now sometimes see at St. Paul's Cross, after the service, 6,000 people, old and young, of both sexes, all singing together, and praising God."

Sir John Hawkins, two centuries later, observes, "The time is hardly beyond the reach of some persons living, when Psalmody was considered a delightful exercise, and that a passenger on Sunday evening, from St. Paul's to Aldgate, would have heard the family in most houses on his way occupied in singing psalms."

Like many other compositions that possess an established popularity, the Old Hundredth has not escaped much and cruel torture at the hands of dull anatomists and unskilful surgeons; their pulling to pieces and resetting have in many instances left but a shaky impression of what the old psalm looked like when it was clothed with the harmonies of Douland. There are very few collections of tunes worthy the name that omit the "Old Hundredth," and there are as few that resemble each other, except, perhaps, in pitching them in the key of A major. One of these adapters justifies the adoption of turning things inside out and upside down, in the prefatory address of his book:—"In the Church of England, the model for composing a psalm tune was formed about the time of the Reformation, and is still adhered to with very few exceptions. But its style is so antiquated and monotonous, that cultivated genius and refined taste have become satiated with its dulness and insipidity. The model itself, however pleasing it might have been in those days, will be

found to be little else than a succession of chords without any reference whatever to melody or pathos, and any musical composition, however ingenious in point of theoretical construction, without these requisites will never win the uncultivated ear. In this system the composers of our church psalmody have so constantly persevered, that they have either conceived it impossible to improve this model, or that they have never given the subject one moment's reflection."

Now this criticism is only correct in part, and that a very small part. It could easily be shown that some of the early tunes were of French origin, formed upon a model differing materially from that of the German. It could be shown too, that the English model varied considerably, and that psalm composers sprang up from unexpected quarters. In 1579, John Day published "The Psalms of David in English metre with notes in four parts." In a subsequent edition, he says, the "highest part singeth the *melody* or *tune*," which in all other psalters was given to the tenor, or part next the bass. In 1585, "Musicke of five and six parts made upon the common tunes used in singing of the psalmes, by John Cosyn," was printed by John Wolfe. About ten years afterwards "A collection of church tunes set chiefly for instruments, in which the air has the highest part," was published by Mr. Allison, a musician of some note. This was a large volume, and met with so much success, that

within five years a reprint was needed. But the greatest luminary of the age was Thomas Ravenscroft. He seems to have spared no pains in collecting the choicest tunes of the best composers, and had them properly arranged in four parts. After this came Playford's collection, which maintained a long standing, both on account of the variety and fitness of music to verse.

Since the middle of the eighteenth century, composers and harmonizers of psalm tunes have appeared in such numerical force, that they would far exceed the list of Homer's ships, and not a few of these composers, so called, constructed their musical production upon models that the ancient writers would be ashamed to own, and modern ones would not care to possess. The plan proposed by the aforesaid critic for *pathetic* singing is radically bad, and the interweaving of pathetic melodies of the great masters with the ordinary score of a psalm tune has been tried again and again, but without any success. The reason is obvious. It is not too much to say that the Passion music of the Messiah, and other pathetic solos of the great masters, would fail altogether of their intended purpose were they not entrusted to artists of the highest attainments. Moreover, as they were constructed for no other purpose and position than they are assigned to, and found, violence is offered to design by the transfer of it to compositions altogether out

of keeping. Handel wrote very few psalm or hymn tunes, although in the various collections extant he is fathered with many. Some disclaim his paternity of the 104th, and not without reason. Be this as it may, no one in his musical senses will pronounce the composition as "antiquated, dull, or insipid," for it is really a miracle of freshness, vitality, and pathos combined,—whether Handel or Croft.

Doubtlessly German chorales formed the bases of many an early psalm tune, and in some old books this is acknowledged. When the time came for native talent to pronounce itself, the initials of the composer were generally affixed—thus, T. R. represented Thomas Ravenscroft; T. T., Thomas Tallis; T. M., Thomas Morley; J. M., John Milton, father of the poet; J. D., John Douland, &c., &c. This plan was adopted by the writers of the Psalter, as may be seen by reference to the Psalms at the end of the Prayer-book. Here it may not be amiss to observe that the initials in both instances are frequently stated to be not strictly correct; those given to Douland as the author of the Hundredth Psalm can refer only to his harmonizing it. Goudimel made a similar claim. There are no less than three, also, who claim the honour of versifying the psalm itself. The initials J. H., for John Hopkins, are affixed to it in the Prayer-book, but Thomas Warton—no mean authority—goes a little out of his way to state

in a foot-note that the "Hundredth Psalm was translated by William Whyttingham."\* In the "Hymnal Companion," however—a modern publication—the name of Kethe is accredited with it. Who shall decide when doctors disagree? After all—

"Differing judgments serve but to declare  
That truth lies somewhere, if we knew but where."

The practice of giving names to tunes appears to have originated with Andro Hart and others, in the Scotch Psalter. Ravenscroft adopted it, and afterwards the great majority of composers followed suit. A sharp searching for the names of popular saints, great men, and remarkable places, became almost necessary on account of the continual issues. At the present day the same tune may be met with under different *aliases* or change of key. The temptation of a name produced a phrenzy among tyros in the musical art possessed of high imaginative flights, but untutored in the science of harmony. As a result, combinations of sounds were often substituted which could not be found in any theoretical scale of music whatever.

A similar desire of seeing their names in print brought a host of arrangers and adapters into notice. Some of these entertained an idea that choice pieces from the works of the great masters might be worked

\* See "History of English Poetry," vol. iii., p. 168.

up into beautiful psalm tunes, forgetting that operative music, in purpose and construction, has little, if any, affinity to that in which a congregation of small vocal acquirements are invited to take part. Forgetting, too, that the choice pieces selected are made what they are by singers of the highest order of intelligence and voice, and cannot, moreover, be dissociated from the position intended by the composer without detriment of meaning, especially where they are constructed with the idea of breadth and freedom, these choice pieces can ill endure the Procrustean mode necessarily adopted by any arranger. A good psalm tune is of as much value now as in the days of Ravenscroft. Tens of thousands have been composed since; they are extant, but not sung. Their influence is nought; sapless, inanimate, and destitute of life as a valley of dry bones. It may be urged that the increased number of hymns introduced to the churches of the metropolis especially, are of peculiar measures. Just so. To meet this, however, there is now an abundance of real musical talent, possessed by men quite capable of composing fit music to any singable measure, and who would neither disgrace themselves nor their subject in the operation.\*

\* A great outcry was made rather more than a quarter of a century ago concerning the reprehensible mode of attaching trashy music to words altogether out of character thereto. See Rev. John Jebb, on "The Choral Service of the Church."

There is a tendency among a few patrons and supporters of church music to underrate modern productions, and to adhere somewhat rigidly to all that has the stamp of age upon it. This is hardly wise. A great deal that suited the services of the Church a century ago has given place to change of time and altered circumstances. It has been remarked by an eminent authority and close observer of matters akin to this, "St. Ambrose and St. Gregory were musical reformers, and if we would follow their example, and do honour to their zeal and discrimination, we should, like them, choose the best music we can find, not retaining anything inferior because it is old, but, like them, accommodating the music of the Church to the requirements of our own times and the musical knowledge and taste of the people of the present century, only keeping one end in view, *i.e.*, the devotion of the best we can find to God's glory and the good of His Church."

When mention is made of the abundance of hymns of English production, with native music wedded thereto, surprise is naturally excited. But England plays a secondary part with America. Twenty years ago the Americans published a volume containing

The practice is not quite extinguished now, but it is to be hoped that, with a growing taste for the correct thing, the practice so much complained of then will be numbered among forgotten things.

1,290 psalms and hymns, adapted to more than 400 tunes, of forty-five different metres. Since then the rate of progress has increased to an unexpected extent. Sometimes a word of caution on the subject is enunciated from the pulpit. Take one instance: "God has always used the potent aid of the hymn in proclaiming His own attributes and applying the mighty truths of redemption. The Psalms were the inspired and spiritual songs of the great congregation that gathered in and about the peerless temple; and during all the ages since, they have kept alive, by the most easy and pleasant of methods, true ideas of God and His relations to men. In view, therefore, of the inspiring and teaching agency of song, we ought to be especially careful in regard to the thoughts incorporated into the hymns of the Church and Sabbath-school. These will mould the theology of the future, and, if correct, ought all the more to be enjoined in by the entire congregation of worshippers."

In the Essay on Psalmody mentioned elsewhere, the author, speaking of church music in the early part of the eighteenth century, says: "We have many good psalm tunes, excellently composed for public worship. These should be studied in order to avoid the tedious drawling manner in use in most of our churches, which gives offence to worldly people and makes the ordinance dull and heavy to believers. Both psalm and tune ought to accord in character.

Singing is among us very much neglected, and, when used, it is too often done in so irreverent a manner that the end of the institution is not attained. It is a Divine ordinance. God commanded psalms to be sung for mutual edification. It was to be the service of the whole church. All were to join, whereas, among us, it is performed by some few, and they are sometimes set by themselves in a singing gallery, or in a corner of the church, where they sing to be admired for their fine voices, and others to hear them for entertainment. This is a vile prostitution of church music, and contrary to the letter and the spirit of the Old as well as the New Testament. The first sacred song on record was sung by Moses and the children of Israel, in which Miriam and all the women joined in chorus; and in the New the children of the Jews who could, with their understanding, sung Hosannah to the Son of David. When the ark was being brought up to the city of David, he and all Israel played before God with all their might, and with singing.

Too little care, however, is shown in these days with regard to propriety. You may sing, and yet greatly abuse this holy ordinance. There are many singers in the church who take no pains either to keep the tune or follow in time, and who thereby think it of no consequence how the praises of the Most High are sung. Solomon differed much from these. He thought it a great perfection in praising

God, that among the many thousands of voices and instruments which were sounding forth His praise, there was not a single discord to be heard. The Scripture has taken notice of it. They all gave one sound.\* Another record of the past runs thus:—  
“There are many in our congregations who think they sing the best when they sing the loudest. You may see them often strain themselves with shouting till their faces be as red as scarlet. The worst singers commonly offend this way. A bad, coarse voice, quite out of tune, is to be heard above all, and will take the lead in the congregation, and whenever a number of such meet together in their shouting humour, they put all into confusion; they drown the musical voices of good singers; they offend the outward people; and, as they do no good to themselves, they defeat the ends of singing.”

The omnipotence of music albeit does not consist in chords, however learned they may be, or effective in their rendering, but in melody. Chords remain behind—song makes the circuit of the universe. No amount of musical learning will atone for the absence of the melodic element. Hence, the thousands of tunes not worth the paper they occupy. There are certain psalm tunes, says Mrs. Chapone, which, with

\* See 2 Chron. v. 13.

little merit as technical performances, are able to excite in the mind a great degree of devotional ecstasy. Those of the 100th and 104th are the most popular music in England, and they are no less adapted to excite a spirit of piety and lift the soul to heaven, than to soothe the ear by their simple melody.

Dr. Crotch was as cordial as any musician of his time in the support of psalmody that possessed a rich melody, but he set his face like a flint against the thrusting of novelties into the service of the Church which reminded him of the parade, the concert-room, or the theatre. He had occasion to fear it and he spoke out. He regarded the practice wrong in its entirety. Since his day others have protested loudly against the innovation, but, truth to speak, a great deal of tinsel, aye, rubbish of this kind still holds possession of a wrong place. Herbert says, "A verse may find him who a sermon flies." Very likely, yet, after all, the street-corner shoutings and the wild march choruses of Salvation Armies, good enough in their way, are not equally adapted to the more quiet temple worshipper where there is an abundance of music admirably calculated to warm the heart in praise to Him who is deservedly the object of it.

## CHAPTER XI.

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### THE ANTHEM AND CHORAL SERVICES.

Through gorgeous windows shone the sun aslant,  
Brimming the church with gold and purple mist,  
Meet atmosphere to bosom that rich chant,  
Where fifty voices in one strand did twist  
Their varicoloured tones, and left no want  
To the delighted soul, which sank abyss'd  
In the warm music cloud, while, far below,  
The organ heaved its surges to and fro.

LOWELL.

Invention of the Anthem—Its Introduction into the Reformed Church—Early Composers—Subsequent ones—Number and variety of Anthems performed in one year at St. Paul's Cathedral—Adaptation of Great Works—Injury resulting therefrom both to the Science of Music and the Sacredness of Anthem Service—Contemptible effusions—Musical Scholarship indispensable in Composing fit Anthems for Parish Choirs, &c.—Origin of the Introit.

**N**O mention of the word "Anthem" is made either in the Old or New Testament.\* Socrates says Ignatius was the inventor of the anthem among the Greeks, and St. Ambrose among the Latins. It was first introduced in the Reformed

\* Derived probably from the Italian, *anthema*, but more properly from the Greek, *anthymnos*, a hymn or divine song.

Church of England service at the beginning of Elizabeth's reign, and was defined "a hymn performed in two parts by the opposite members of a choir." Without doubt the anthem presents the widest field in which a musician may display his powers. The subject is generally taken from Scripture, and although every artistic development is admissible, the successful composer must always have regard to sublimity: it may be full, or verse slow, fast, grave, penitential, or jubilant; but it must be sublime to be good, and will be good in proportion as it is sublime.

Warton says, "Before the middle of the reign of Elizabeth, at the time when the more ornamental and intricate music was wanted in our service, Dr. Tye concurred with the celebrated Tallis and a few others in setting several anthems, which are not only justly supposed to retain much of the original strain of our ancient choral melody before the Reformation, but in respect of harmony, expression, contrivance, and general effect, are allowed to be perfect models of the genuine ecclesiastic style." Fuller states that Tye was the chief restorer of the loss which the music of the Church had sustained by the destruction of the monasteries.

John Marbeck, who wrote "The Lives of the Saints," was a composer of church music, which Tallis enriched. He, in fact, composed a new Litany, and

improved the simpler modulation of Marbeck's Suffrages, Kyries after the Commandments, and other versicles. There was a rapidly increasing desire exhibited by composers of church music to work up to, and establish the anthem, which it would seem to have become a necessity from its claim in the services of the church, thus, "In choirs and places where they sing, here followeth the anthem."

Among the early composers of anthems, whose works are still performed in Cathedral and other services, may be mentioned Byrde, Tallis, Dr. Bull, Taverner, and a few others. Dr. Aldrich, who was a great admirer and collector of the works of Byrde, adapted most of his compositions that were originally set to parts of the Romish service in Latin to English words for our cathedrals. "Bow thine ear, O Lord," is regarded as a magnificent example of harmony, and is taken from his sacred songs, published in 1589. Dr. Tudway's collection, in the British Museum, contains a whole service by Byrde in D minor, with responses, and two anthems.

Supposing Byrde to have been the progenitor of anthem writers, he has bequeathed to posterity a family of which the whole earth may be proud. During the space of one year, *i.e.*, from Easter, 1880, to 1881, the anthems of no less than eighty different composers were sung in St. Paul's Cathedral, independently of special services. The names of these composers are

really worth preserving:—Aldrich, Allen, Alwyn, Attwood, Bach, Barrett, Barnby, Battishill, Beethoven, Benedict, Bennett, Boyce, Brahms, Bridge, Callcott, Calkin, Champneys, Cramer, Croft, Crotch, DeLacy, Elvey, Eyre, Farrant, Field, Ford, Frost, Gadsby, Garrett, Gibbons, Gibbs, Greatorex, Goss, Gounod, Graun, Greene, Handel, Hauptmann, Haydn, Hayes (P.), Hayes (W.), Hiller, Himmel, Hopkins, Hoyte, Humphreys, Jackson (W., of Exeter), Jekyll, Lloyd, Macfarren, Martin, Mendelssohn, Miller, Monk, Mozart, Nares, Naumann, Nayler, Ouseley, Page, Pergolesi, Pole, Pooley, Powell (Baden), Prout, Purcell, Rogers, Rossini, Schubert, Schumann, Smart, Smith (Montem), Somerset (Lord Henry), Spohr, Stainer, Statham, Steggall, Stewart, Stroud, Sullivan, Tallis, Thorne, Tinney, Tours, Turle, Walmisley, Weldon, Wesley, and Wise.

Here is material for gratifying reflection to every one who really wishes to see the music of the Church in a healthy and progressive state. These eighty composers, who have been fitly represented in one place within the limits of twelve months, are but a chapter in the general biography. Every cathedral, both at home and abroad, has its library of favourite anthems, and every collegiate institution, its composer of local repute.

Upon holidays and special seasons of the English Church, there are what may be called "Introits," or

short anthems. The texts selected are usually from the Bible and Prayer-book, and the music appropriated thereto is generally of easy attainment by persons having any pretensions even to the elements of "the arte divine." Instances may be adduced where beautiful compositions, by old masters—not of the sacred type—have been fitted to Biblical texts or paraphrases thereon with surprising effect.

There are other adaptations from the great masters which produce effects of a different kind, notably the obstreperous overture to "Artaxerxes," with its superabundance of shakes, screaming octaves, and unisons, "for the use of cathedrals and country choirs." Then there is "Plead Thou my cause," an adaptation from one of Mozart's masses; condemned by many as unecclesiastic as any pretentious composition of the kind can well be. Most people will admit that, in writing for a cathedral or country choir, the pen of the author travels upon very different lines. It is one thing to give shape to the ideas of a glowing imagination, and quite a different thing to fashion the effusions of another so as to bring them either up, or down, to the standard of some necessary requirement. The process of transmutation, however skilful, will, nevertheless, be sure to a certain extent to reveal the properties of the material operated upon to some disadvantage. It may, or it may not be true, that England possesses no composers of cathedral music

now at all to be compared to those of a century or two ago. But if so be that the genius of a Purcell, Blow, Green, and a few others, is all but extinct, the greater is the reason that what little lives should be stimulated and encouraged. It may be fanned into a flame, it may flicker or it may glow, it may be short-lived or it may be enduring. Under any circumstances, it must prove far more useful to man if pointing continually in the direction of true worship, and a still more acceptable sacrifice to God, than the offering of "strange fire."

The two examples here cited are as nothing in point of absurdity and misapplication to the mountain heaps of positive rubbish issued in the early part of the present century, both for the use of Church and dissenting choirs. Some of these were "composed" to hymns not always of a rhythmical order, and others manufactured from odds and ends of ephemeral operas, &c. Thus a man possessing a little musical ingenuity, co-acting with a dealer in the outspread of musical notes, both vocal and instrumental, could manage to float anything in the way of an anthem, especially if he measured the taste and abilities of that section of the musical fraternity to whom they were professedly dedicated. Such tunes as these are now, it is to be hoped, entirely of the past. Surely if the boasted progress of musical advancement in the Church possess but a modicum of solidity, the works

of really great masters will, ere long, be turned out of their dusty archives and stir up the talent of the day to copy them as models of the age and worthy the service for which such music was designed. Even good selections from great sacred works may then be displaced for the legitimate anthem, specially composed or revived. Compositions for single voices are much weakened when dissociated from an oratorio towards which they form probably but a small yet very effective part. Nor are they properly understood by a congregation when thus represented. The anthem is constructed upon principles of its own, and ought, therefore, to be abided by. It is not merely the alliance of sounds and syllables, but a symmetrical structure, in which musical scholarship reveals itself to the thoughtful seeker.

Looking at the mighty strides in music generally thus far during the reign of Victoria, the advance in Church changes has been a remarkable one, not only in the metropolis but in comparatively obscure towns and villages throughout England. The anthem is rarely now restricted to a self-elected body of musicians indifferently voiced, and worse qualified as exponents of instruments with the barest affinities to each other, often making the psalm painful to hear and the anthem unendurable. Where, in the attempt to mend such matters, an organ has not been always within the means of purchase, the humble harmonium

has proved a wonderful benefit. By the help of this instrument a small band of properly trained voices have been able to sing psalms well, chant with ease, and, by the exercise of close care and attention, surmount the difficulties naturally belonging to the loftier construction of the anthem. To meet this state of things, compositions of a much simpler character than those used at cathedrals must be resorted to. This want has not eluded the notice of musicians eminent in the modern school of Church music. As a matter of course, these lack in a great degree the depth and ingenuity of the old cathedral masters, owing to the smaller scope afforded and the weaker means of development. Yet, on the whole, they serve the purposes intended, and point, if properly regarded, in the right direction to the path of progress.

Another word or two may not be amiss with reference to these short anthems termed "Introits." In the first Liturgy of Edward VI., printed at Worcester in 1549, it was directed that a psalm should be said or sung at the end of Morning Prayer and before the Communion Service. From being sung while the officiating minister made his entrance within the rails of the Communion table, it was called *Introitus* or *Introit*. The Rev. Charles Wheatley, in his illustrations of the Book of Common Prayer, about 1730, says: "The Introits were omitted in the second edition of

King Edward VI.'s Liturgy, though no reason can be assigned for such omission ; for they were of great antiquity in the Christian Church, and were taken into Divine service before the time of Jerome."

#### CHORAL SERVICES.—EVENING.

In some favoured districts the service is called "fully choral," which may be epitomized thus:—An opening voluntary, introduced by a processional for the choir. Then come the opening prayers, intoned by the minister. These are followed by the "Lord's Prayer," intoned by minister and people. The minister intones, "O Lord, open Thou our lips;" and is answered by choir and people, "And our mouth shall shew forth Thy praise." Minister intones, "O God, make speed to save us;" answered as before. Then follows the Gloria, after which the minister intones, "Praise ye the Lord;" and is answered by the people, "The Lord's name be praised." Next comes the chanting of the prose psalms by the choir and people, organ accompaniment. The Magnificat is generally an important feature, musically considered, and is confined to the choir. This is one of the so-called "services" before alluded to. The Cantate Domino, "Nunc Dimittis," or "Deus Misereatur" follow. The Creed is intoned by all, the blessing by the minister alone. The "Lord's Prayer," intoned by all. The versicles intoned

by the minister, but responded to by the people in simple harmonies. Next follow three collects, to which, as before, all the Amens are chanted by choir and people. Here comes in the Anthem, which is limited to the organist and choir. This is succeeded by the usual petitions and Benediction, to all of which the Amens are intoned by choir and people. A hymn precedes the sermon, and another hymn is sung at the close of it, during which the offertory is taken. With this the vocal portion of the service may be said to close. A voluntary accompanies the processional, and the "fully choral" service terminates.

#### SERVICES.

By this is meant the Canticles, Kyrie, Nicene Creed, the Sanctus, the Gloria in Excelsis, &c. These are composed of regular, formal pieces, admitting all the resources of harmony and counterpoint. Nearly all the pens of our distinguished Church musicians, from Tallis downward, have been exercised in this class of composition, and in some instances with remarkable success. It has been frequently stated that the *Te Deum* and *Jubilate* of Purcell display the ingenuity and science of a great master more fully than any other production of his for the Church. It was constantly performed at St. Paul's on the Feast of the Sons of the Clergy from the decease of the author in

1695 till the year 1713, when Handel's *Te Deum* for the Peace of Utrecht was produced by order of Queen Anne. From this period till 1743 they seem to have been performed alternately. The proper execution of these English services requires the aid of a well-trained choir, and are altogether unsuited to places where such choirs do not exist. It is said that Mendelssohn, brought up as he was, the disciple of a foreign school, was so struck with the propriety and excellence of our Anglican cathedral service, that he wrote one himself obviously in imitation of our national style.\* Neither Beethoven nor Mozart had a similar opportunity of being struck by a service which afforded Mendelssohn so much delight. Both, however, contributed to it, though not to any extent considering the breadth and depth of their musical abilities.

A tolerably correct idea of the quality of these services, from a general point of view, may be estimated upon a perusal of the number continually being issued from the musical press.

In some churches, where the tendency to advanced ritualism is fostered, the Communion service—whether morning or evening—has a musical accompaniment. The minister intones, and the *Amens* are chanted by the celebrants and the choir. So, also, the *Sursum Corda*, *Sanctus*, and *Gloria in Excelsis*. There has never been any lack of *Sanctus* composers from

\* See *Te Deum* and *Jubilate in A*.

the time of Marbeck, but this ancient musician stands out prominently among English contributors to the Gloria.

#### VERSICLES AND RESPONSES.

The design of Responses is to keep alive the attention and quicken the devotion of the worshippers, for as they have a share in portions of the service as it proceeds, they must be prepared for their turn. If the minister were left to do all, the congregation might haply grow unconcerned. In the ancient Jewish Church, prayers and praises were taken by courses, and in all the old Christian Liturgies short sentences in imitation thereof being introduced were called Responses. The two early versicles in the Prayer-book of the present day, with their responses, are of a penitential character, taken from the Psalms of David, and fenced in with the Gloria Patri. Next they assume the garb of Praise, and at length resolve into the form of devout supplication.

#### THE MONOTONE.

“Then shall be said or sung,” is a sentence frequently to be met with in the services of the Church, and anyone who reads may understand its meaning. All our grammarians define the verb TO SAY, “to speak, to utter in words, to tell in any manner.” To SING, “to form the voice to melody, to articulate

musically," &c. Now it has been a much debated question whether intoning of the certain portions of the service referred to is either one thing or the other, viz., reading or singing. What is usually called the monotone is, as the word itself suggests, a single musical sound. It is used in the collects and exhortations by the minister alone, and by the congregation also in the general confession, creeds, and Lord's Prayer. It consists in the sustentation of the voice at one unvarying pitch while on that note, the words are articulated as clearly and distinctly as possible. Persons accustomed to the use of it prefer this one note to the polyphonic method, but a long time is required in becoming familiar with its use by those accustomed to the old way of talking or singing. Hence the great amount of objection to it by many congregations. When well done, a very devotional effect is produced, but, in the hands of a defective reader, or one affected with a small and by no means agreeable voice and other physical defects, the very reverse occurs. After all, it is only the revival of a custom that has existed for ages, but the great spread it is now making outside our cathedrals and the imperfect manner in which it is too often performed, naturally enough thrusts itself with greater prominence before the public, who, as supporters of the Church of England, claim the right to scrutinize the musical portions of its service, and express an opinion

accordingly. The argument of some that, because a reader has a bad voice and is not a good elocutionist, he should be made to intone his reading, is quite untenable, for if he cannot perform one part well, it is not likely he will manage two parts better; and the monotone includes both reading and singing. A very eminent authority on the subject of the monotone once remarked in public: "As far as it can be said to come under the head of music at all, it may be classed as music of a sublime style, for I believe every one who has heard it really well performed, and has been sufficiently accustomed to it to judge fully of its merits, will agree with me in attributing a solemnity of effect surprisingly calculated to inspire devotion and elevate the mind."

This elevation of mind is frequently impaired by the introduction of a running accompaniment on the organ, especially during the recital of the Lord's Prayer and the Creeds. If there be one thing more than another on which the whole mind of the worshipper should be bent, it certainly ought to be the creed, confession, and prayer, in the which he, with the minister and the whole congregation, joins. If his worship be sincere, he needs no artificial embellishments; and a huge organ, breathing out just such music as may suggest itself to the fancy or whim of the player thereon, produces an effect upon the generality of listeners the very reverse of devotional.

With unskilled but ambitious performers, these accompaniments have a distressing effect on the ears of cultivated musicians and persons of taste, for to their thinking, frolics of this kind with the machinery of a noble instrument are often quite as much adapted to the multiplication table as the creeds—nay, more.

The superiority of the monotone is made apparent when it so happens that a minister unaccustomed to it has to supply the place of one who is, and in a congregation also accustomed thereto. The minister reads, and often in so doing makes tolerable use of the scale of notation, and is responded to with one note only. The advantage to a cultivated ear is, in such case, always on the side of the monotone. Furthermore, the monotone, though it does not admit of inflection, is capable of an approach to expression when entrusted to a thoroughly competent intoner.

Note.—Nearly all the churches of the Metropolis are provided with printed forms specifying their particular Sunday service of music. The great majority are posted in or near the vestibule. In some cases they are distributed about the church itself. This is a great convenience. The programme at the Temple and Inns of Court is made out for a month, with the injunction, "Not to be taken away." On account of "daily service" at the the Abbey, the notice paper is somewhat copious, but interesting and useful to all who attend and admire the service.

## CHAPTER XII.

### THE ORGAN.

But oh! what art can teach  
What human voice can reach  
The sacred organ's praise!  
Notes inspiring holy love  
Notes that wing their heavenly way  
To mend the choirs above.

DRYDEN.

Its Dignified Appearance in the Church—Its Antiquity—Biblical notice of the Organ—Subsequent mention of its Origin and Characteristics—Introduction of the Instrument into England—Fate of Organs during the Revolution—Paucity of English Builders at the Restoration—Foreign Builders invited to England—Father Schmidt, Harris, and others—Their varied Instruments—English Composers and Players—Rapid increase of English Builders—Great Improvements—Dr. Burney's Notice of Foreign Organs—Pepys' Account of an Organ at Hackney—City Churches supplied—Present array of Organists in England, and their great Influence as a Bulwark of the Church.

**T**HOSE who visit sacred edifices merely to gratify a vacant curiosity—and there are many such—turn their attention, it may be, to the cold sculptures about the walls, the fanciful and expensive ornamentation of the chancel, the

carved work of the reredos, or the "dim religious light" shed all round through painted windows. Each and every one according to his taste. But rarely, if ever, does it happen with stray visitors to overlook among the furniture of the building that "thing of life," the king of instruments, usually elevated upon a throne of its own. With such a look and stature, it is far too imposing an object to be merely glanced at. How cheering and dignified its aspect, and how remote its ancestry! When contemplating the brevity of recorded facts in antediluvian history, extending over a period exceeding 2,000 years, mention of the organ its builder, or exponent, is enough to confirm the vaguest idea respecting its importance and use. Jubal was not the only operator upon the instrument, such as it was, but the father of a generation of organists, such as they were. Conjecture runs wild as to the construction of the instrument or the character of the music eduuced therefrom. Notwithstanding much laborious research, both are enveloped in mystery, arising in some measure from the senses in which the word itself was understood.

Surprise has often been occasioned at the absence of any further reference to the organ for upwards of 2,000 years from Jubal's time. In the book of Job a passage runs thus: "They rejoice at the sound of the organ," and another, "My organ is turned

into the voice of them that weep." In the 150th Psalm, "Praise Him with stringed instruments and organs." These are the only instances, either in the Old or New Testament, where any mention is made of the organ.

At a much later period of the world's history the organ is presented with an understandable definition, *i.e.*, when it is traced, or supposed to be traced, to the *Syrinx*, or Pan's pipe, made of reeds. It is well known that these were acted upon by the force of water, while in others the application of bellows is mentioned. Although the earliest descriptions appear to belong to the *hydraulicon*, or *clypsedra*, of which Ctesibus was the discoverer about A.C. 220, yet it seems natural to suppose that the *pneumatic* organ was the prior invention. An epigram by the Emperor Julian, about the year A.D. 360, first quoted by Ducange from the *Anthology* (Lib. 1, cap. 86), describes one which greatly resembles the present pneumatic organ. St. Jerome mentions one that had twelve pairs of bellows and fifteen pipes, and was heard at the distance of a mile. He speaks also of another, at Jerusalem, which was heard at the Mount of Olives. Both statements have been much questioned. Pope Vitalianus is generally allowed to have been the first who introduced the organ into the service of the Romish Church. Bede makes no mention of organs in his account of church ceremonies. In

the time of Charlemagne, organs were brought from Greece into Western Europe. In 826 a Venetian presbyter, named Georgius, visited the court of Louis de Debonnaire, and built an organ at Aix on the hydraulic principle, and was regarded in Germany as "the father of the art of organ building."

They were by no means uncommon in England in the reign of Edgar, as Dunstan is said to have "given an organ, surpassing in size and compass those of the Continent, to the Abbey of Malmesbury." In 951 Elfeg, Bishop of Winchester, procured one for his cathedral, having twenty-six pairs of bellows and requiring seventy men to fill it with wind. It had but ten keys, with forty pipes for each key. It must not, however, be supposed that the number of their notes bore any proportion to that of their pipes, for even so low down as the twelfth century their scale did not exceed two octaves and even before that it had no semitones. The keys, varying from six to nine inches in breadth, were pressed down by the fist. It was not till the fifteenth century that both hands were used in playing. The addition of pedals by Bernhard, a German, was a great advance; so, also, the introduction of stops by his countrymen. The names of the early builders of note nearly all relate to Germany.

Scarcely any particulars are recorded respecting the organs of this country from the period of the

Reformation down to the time of Charles I. Camden mentions one at Wrexham, which Fuller describes as possessing pipes of gold. It shared the general fate of organs in 1641. During the reign of the Puritans, organs were considered as a remnant of heathenism—an appendage of episcopacy. A crusade was therefore determined upon, which ended in the extirpation of nearly the whole race of organ builders, and organs too, for in 1660 there were only four English builders left, and but two organs. In fact during this unfortunate epoch not only were the organs sold for next to nothing, or destroyed right out, but the service-books perished in the flames; so that at the restoration of choral services, everything necessary for a fit performance had to be sought. This led to the return of foreign artists, among whom as notables were Bernard Schmidt—commonly called “Father Smith”—and his two nephews, with the elder Harris and his son Renatus. In course of time a spirit of fierce rivalry sprung up between Smith and Harris. Dr. Burney cites an instance of this kind (vol. ii., p. 437): “Each had erected an organ in the Temple church, for trial.”\* Harris’s organ, after rejection at the Temple, was divided; part of it being erected at St. Andrew’s, Holborn, and part in Christ Church (Dublin), which was afterwards re-

\* See page 108.

moved to Wolverhampton. His other instruments of note erected in London were placed at St. Mary Axe, St. Bride, and St. Lawrence. One erected at Doncaster, in 1739, contained two trumpets and a clarion stop throughout the whole compass of the great organ. The celebrated Mr. Stanley, in speaking of the excellence of these stops, observed that each pipe was worth its weight in silver. To the aforementioned builders succeeded Schreider, Smith's son-in-law, who erected the organ at St. Martin-in-the-Fields—a present from King George I., as churchwarden—Bridge, Byfield, Jordan, Snetzler, and, at a later period, Green, Gray, Avery, Elliot, England, Flight, Nicholls—here it may be prudent to stop, for the muster-roll of the present day is so long, that, without much danger of drifting into hyperbole, it may be said the number at the Restoration has so multiplied that now it is nearer four hundred than four.

Considering the forces both of mind and mechanism brought into operation upon the revival of organ building, little, if any, surprise need be occasioned at the varied forms which a vigorous fancy might assume and a sounder imagination suggest among the community of builders and musicians. Amongst the latter class, men of solid genius arose, who directed their attention towards the apparent capabilities of the instrument, imagined but unsolved. Such com-

posers as Bach and Handel, for instance, paid little regard to mechanical difficulties standing in the way to a solution of their ideas. There they were, embodied in arbitrary characters called notes, &c., which it was the duty of the organist to interpret. Hard task at first, doubtlessly. As the mechanism of the instrument advanced, so the difficulties diminished; only, however, as yet, in proportion to the musical ability and perseverance of the operator upon clavials and pedals. Nor even here could he stop, for a great mind was needed to thread the way through a labyrinth of thoughts, so as to give them form and beauty. In course of time that which seemed once insurmountable was regarded in the light of an achievement. The mountain became a plain, and the "next to impossible" yielded to talent that was real, and the spirit of enterprise that would brook no bands, and a determination that difficulties failed to appal or quench.

Architects of organs who went in for fanciful designs had abundant scope for whims which lived their day—often a short one—but others, embracing useful notions and aiming withal at the grandiose and enduring, acquired great fame by their assistance in thus furthering the lofty forms of art enunciated by the composer's pen.

Dr. Burney, in his "*Musical Tour*," makes mention of the celebrated organ at Haarlem, built in 1738, at

the cost of £10,000. It has sixty stops, twelve pairs of bellows, and nearly 5,000 pipes, eight of which are sixteen feet, and two thirty-two feet in height. The exterior is 108 feet high and fifty feet broad.

The Rev. Mr. Latrobe speaks of an organ in the cathedral of Seville, containing 100 stops, 5,300 pipes, and seven pairs of bellows, so constructed that they can fill the instrument with wind in fifteen seconds.

The organ of St. Peter and St. Paul, in Upper Lusatia, took six years in building, and was consecrated by a solemn service. It has eighty-two stops, fifty-seven of which are whole stops, and 3,270 pipes; 522 of these are metal. The towers in front show nearly 300 polished metal pipes, the largest of which, F, in the pedals is twenty-four feet long; there are two octaves of pedals; the lowest note, C, is from a pipe thirty-two feet in length. There are seven others of sixteen feet. It has three rows of keys and twelve pairs of bellows.

It may be well to note, for the information of the general reader, that an eight feet open pipe produces a sound agreeing with the lowest C upon the violoncello; therefore, a sixteen feet represents the octave below, and the thirty-two feet pipe two octaves below that note or four octaves below the middle C of the pianoforte.

Speaking of St. Michael's organ, at Hamburg, Dr. Burney lays stress upon the completeness of the in-

strument. He says it has sixty-seven stops, containing nine pipes of sixteen feet, and three of thirty-two feet, four rows of keys and ten pairs of bellows, extending from double double C to F in altissimo. The flute stop is composed of as many real flutes as there are notes. The old church organ at Amsterdam, built many years after, has the same number of stops, but it requires the pressure of two pounds to put down the keys. The cathedral organ at Tours possesses immense power. It has five rows of keys and thirteen pairs of bellows. St. Peter's church, Berlin, was to have been the largest in the world, consisting of 150 stops, six rows of keys, beside pedals, but was not finished. Mr. Latrobe attributes much of the excellence in the art of music to the great use the Germans make of the organ, whilst the cheapness of materials and labour enable them to multiply large instruments at a small expense. In proof of this, an organ was built for the church of St. Catherine, at Magdeburg, containing twenty-nine stops and seven pipes of sixteen feet, at the cost of £450 sterling. None of those who attempted loftiness of structure could overtop the cathedral organ at Ulm, built in 1734, for the gallery and ornaments were 150 feet in height. Such an erection, even in St. Paul's, would be regarded with wonderment; but, supposing it placed in Monument Yard, it would become one of "the sights of London."

When the great number of churches still existing in the City is considered—not one without an organ—the difficulty of compressing their varied characteristics into a few lines must be obvious to everybody. When, too, the frequent changes they undergo to keep pace with what is deemed the requirements of a progressive age is taken into account, difficulties thicken. Moreover, these changes often assume forms so novel as to require a language of their own and a lexicon to make them understood by the general public. Such being the case, the idea has been abandoned, and a few short notes substituted, in relation to instruments of some peculiar quality, or possessing some solid historical interest. So rapidly does one change travel upon the heels of another in the construction of organs, that the weak in faith might be half inclined to doubt the dictum of Solomon, “There is nothing new under the sun,” although the strides of improvement are so frequent as to excite little, or, at the best, a brief surprise.

The days of Pepys are past. In the year 1660 this renowned gossipier says: “To Whitehall Chapel, where I got in with ease by going before the Lord Chancellor, with Mr. Kips. Here I heard very good musique, the first time that I ever remember to have heard the organs and singing men in surplices in my life.” Seven years afterwards he says: “To Hackney, and here I was told that at their church they have a

fair *pair of organs*, which play while the people sing, which I am mighty glad of, wishing the like at our church at London, and would give £50 towards it." A few days later : "To Hackney church. That which I went chiefly to see was the young ladies of the schools, whereof there is great store, very pretty ; and also the organ, which is handsome, and tunes the psalms and plays with the people, which is mighty pretty, and makes me mighty earnest to have a pair at our church, having almost a mind to give them a pair, if they would settle a maintenance upon them for it." \*

What a lesson do these quaint memoranda teach the men of this generation. How slightly prized are the opportunities sown broadcast for meeting with so rich and beneficial an enjoyment ; one, too, within the compass of the poorest individual. No pilgrimage is now needed, even to the distance of Hackney, to be enchanted by the tones of an organ ; they can be heard, at least, in fifty places on a Sabbath day, within the radiation of a mile from St. Paul's churchyard, and yet what multitudes turn a deaf ear to their solemn and invigorating strains. No just com-

\* Pepys was born in 1632. Died 1703, and was buried in St. Olave's Church, Hart Street. In the month of April, 1884, a memorial in honour of Pepys was unveiled at St. Olave. It consists of a handsome slab in alabaster on which the effigy is carved in high relief. Erected by public subscription.

parison can be instituted between the organ and performer thereon of Pepys' time and those of the present day.

Excepting Germany, the world has produced no nation of organists transcending those now scattered about England; the metropolis can produce a grand array, and the City its share—great among the great. As in every profession there are degrees of attainment, so in music. But the humbler positions are not a whit less worthy of regard than those esteemed of greater importance, if so be that the duties thereunto belonging are discharged with earnestness, fidelity, and care. The true musician loves his vocation, and he throws heart and soul into his work. In no department of his art does he feel of more importance than in the service of the sanctuary. Here he rises to the height of spiritual enjoyment, especially when he hears his congregation endeavouring to emulate him in the gladdening strains of some heart-stirring hymn or melodious chant. The design of instrument and voice are thus consummated, and the injunction is carried out in earnest, "Let everything that hath breath praise the Lord," while the declaration of the Hebrew king is gloriously re-echoed,

"THOU, O GOD, ART PRAISED IN ZION."











